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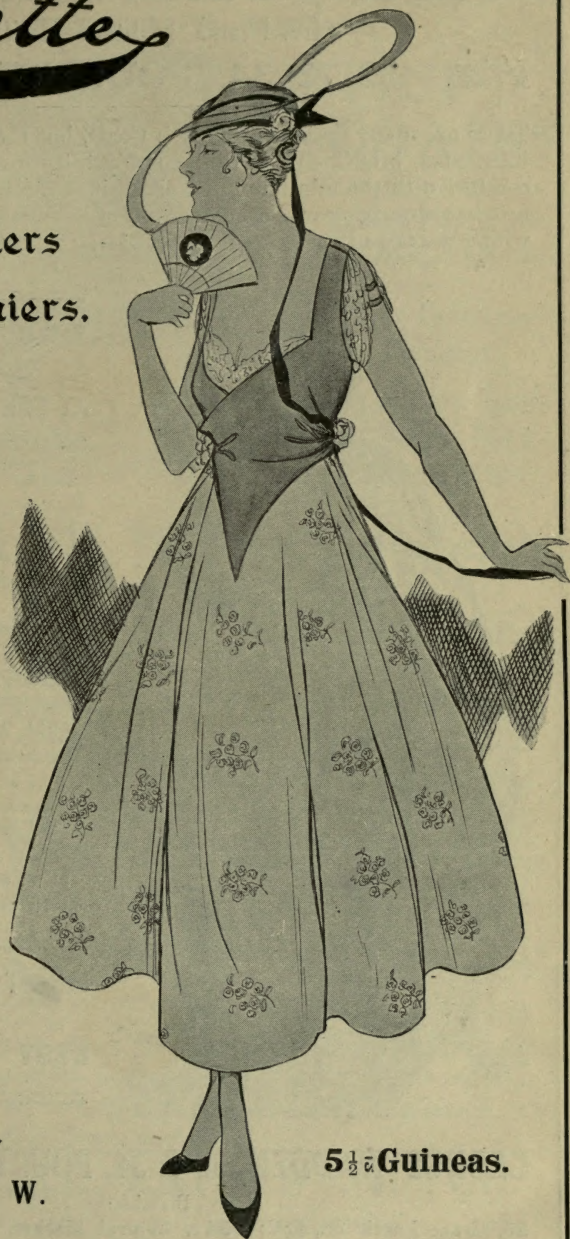
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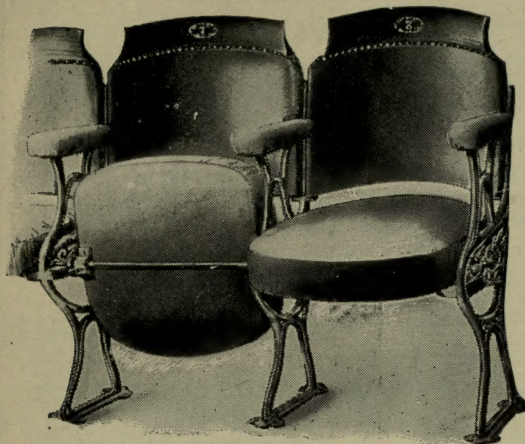
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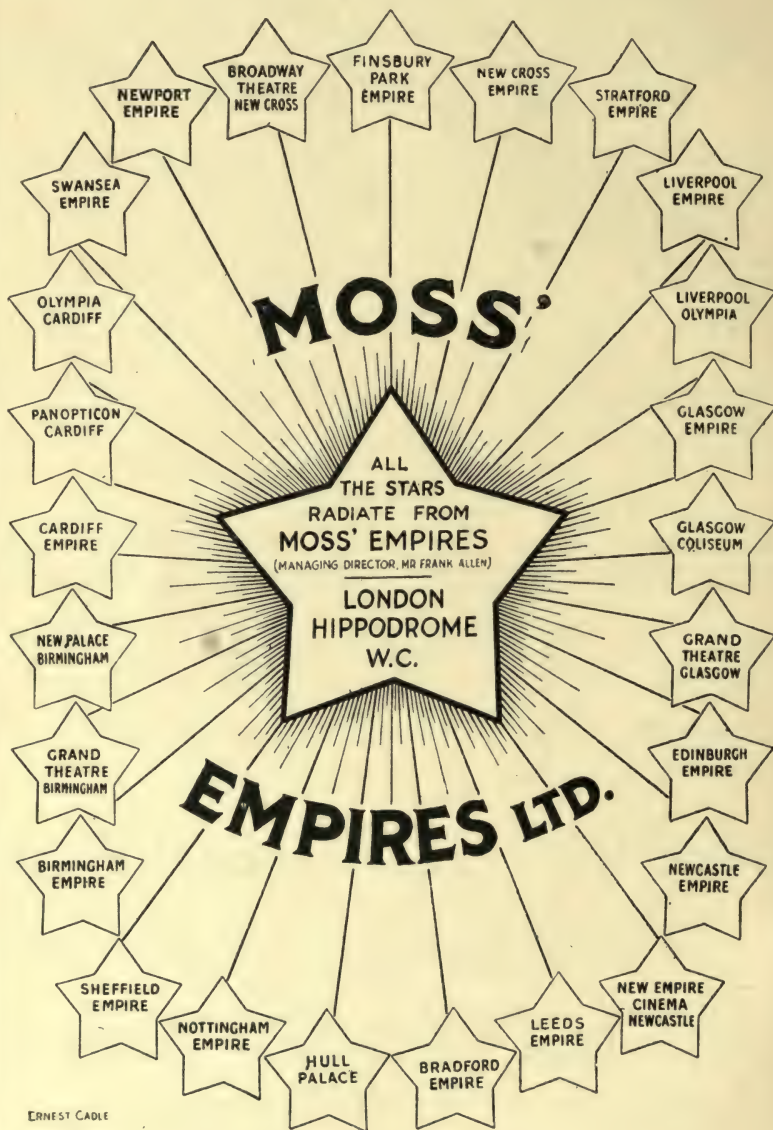
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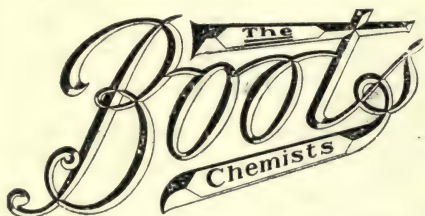
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Irene Vanbrugh

DRAMA OF THE YEAR.

BY H. M. WALBROOK.

AS one looks back upon the doings of the Theatre during the past year, one's principal feeling must be one of admiration for the cheerful valour with which it has "carried on" under many circumstances of discouragement. There is no need to indicate those circumstances here. They are sufficiently well known, and have been quite calmly accepted by the people of London as "part of the War." Still, it really is rather astonishing that the workaday world of the Theatre should have risen to the difficulties of the occasion so composedly. Night after night, in a city of darkness, the curtain has risen and fallen upon plays and players in crowded and brilliantly-lighted theatres; and, once inside the auditorium, it has been hard to realise that the conditions from which one has only just emerged are in existence at all. This pleasant sight, too, has been in due harmony with the patriotic spirit of the nation; for there has not been one of those thousands of audiences in which khaki has not been almost "the only wear" among the young men. Quite early in the War it became the fashion for people to entertain their soldier-friends at the play; and gradually the habit spread until not Saturday only but every night in the week became virtually a khaki night at the theatre as elsewhere. Never, in short, has the British Theatre shown itself so essential a factor in British life as since the outbreak of the present War.

The opportunity has been a great one, and, as we have shown, the Theatre has risen to it, on the moral side, quite splendidly. On the artistic, the record of the year is perhaps a little less satisfying. A cynic would say this was inevitable—that the simultaneous attainment of moral and artistic perfection is an impossibility. However that may be, the fact stands that, during 1915, we were shown few new plays of any special excellence, and very little acting of outstanding force, either comic, tragic, or sentimental. At a time when the power of the indefinable thing we call personality has become more than ever fascinating, our stage has given us no special personal revelation. Never have we been more in the mood to acclaim a great Hamlet or an ideal Rosalind. Never has so large a multitude of English people been more manifestly ready to respond in the theatre to the immortal appeal of Shakespeare, Sheridan, and Goldsmith—to the drama and the comedy that can so supremely lift us, not merely out of ourselves, but up from ourselves. The majority of our playhouses failed to realise this fact. If, for instance, instead of reviving, early in the year, a well-worn Bernard Shaw comedy at the Kingsway, Mr. and Mrs. Granville Barker had re-staged the enchanting performance of "Twelfth Night" with which they left us under everlasting obligations at the Savoy three winters back, they might have had less reason to complain of the popular response, and felt less inducement to retire from their own country to the theatres of the United States.

However, 1916 is upon us, the Tercentenary year of the death of Shakespeare. Let us hope that, in spite of the immense events which are happening in the world, the Culture of England—which, be it plainly stated, is far more a genuine thing than the much-vaunted Culture of Germany, to which such a revival of "Twelfth Night" as was seen at the Savoy, so sincere, so modest, so loyal to Shakespeare and so extraordinarily right, both in the letter and the spirit, has so far been an unattainability—will manifest itself in the playhouse in a large and adequate commemoration, not only of the greatest Englishman of all time, and of his writings, but of those other master-spirits who have combined to make the dramatic literature of these islands the most poetical and the most genial in Europe.

REVIVALS OF THE CLASSICS.

We Londoners were not, of course, left entirely without the classic drama in 1915. During the first three months of the year, Mr. Henry Herbert and Mr. Brough Pearce gave performances of a fine repertory at the Coronet, which won the sincere favour of many playgoers, and proved the occasion, not only of some excellent acting, but also of much originality and correctness of taste in the general stage-management. Mr. Herbert's Sir Peter Teazle and Sir Anthony Absolute had the genuine *bouquet* of those famous characters; and Mr. F. Randle Ayrton gave a number of really valuable impersonations, including a Cassius in "Julius Cæsar" as good as any seen in London of late years, a quite noble Macduff, and a Sir Toby Belch and Mr. Hardcastle of the richest humour. The tragedies submitted during this interesting season were less satisfactorily interpreted than the comedies; but tragic power is, of course, the rarest of all gifts. In its absence we could, at any rate, enjoy the general intelligence and earnestness of the revivals.

At the Victoria Hall, again, better known as "The Vic," a number of classic revivals were given, with Mr. Fisher White, Miss Sybil Thorndike, and other well-graced players in the chief parts. Here, too, a genuine artistic feeling governed the whole enterprise; and it will long stand to the credit of the famous old house that in the year 1915 it was the only theatre in London which celebrated Shakespeare's birthday with a set of performances from his plays. In February, a Command performance of "The School for Scandal" was given at His Majesty's in the presence of the King and Queen, in aid of the Actors' Benevolent Fund, and with one of those "star" casts which, as a rule, appeal rather to a second-rate curiosity than to any artistic ideal. On this occasion, however, the Lady Teazle of Miss Irene Vanbrugh, the Joseph Surface of Mr. Henry Ainley, and the Crabtree of Mr. William Farren were impersonations which all who saw them, and know the play at all intimately, still gratefully remember.

In the provinces, of course, Mr. Benson, Mr. Compton, and other managers with high ideals kept the flag of the classic drama flying; and the usual celebration of the birthday took place at Stratford-upon-Avon in April, though in a somewhat curtailed form. One of the revelations of this Festival was the Shylock of Mr. Oscar Asche, a vigorous impersonation on the rather coarse lines which the Shylock of Irving rendered old-fashioned, but which have re-appeared since that great actor passed away. Mr. Asche's Jew, like Sir Herbert Tree's and Mr. Bouchier's, is a picturesquely dirty Hebrew, of savage impulses, and prone to expectoration. As one critic pointed out, he seemed to bring his disasters upon his head by his bad manners. And, by way of a further touch of realism, he spoke with a Hebraic accent! This conception of Shylock seems to forget the fact that Bassanio once invited him to dinner. It was, of course, easy enough to picture Irving's Jew seated at the table among the handsome and fashionable young Venetian gentlemen; but where, in such company, was a place to be found for the dirty moneylender, with the untidy habits, of the other conception of the character?

THE TWO SHYLOCKS.

Later in the year, in October, the Birmingham Repertory Theatre revived the same comedy, and Mr. Ivor Barnard played the part of the Jew with a dignity and sadness which created a deep impression. On this occasion, moreover, the moneylender was not allowed to be the always dominating character of the play. As a result, the correct "values" of the play, as laid down by the author, were restored. At Birmingham, too, a great deal of tiresome traditional and comic "business" in connection with the part of young Gobbo was beneficially omitted, particularly the now so dreary old pantomime of the repeated raising of the three men's hats. Mr. Matheson Lang's Shylock, introduced to London in December in a series of performances at the St. James's, proved an exceedingly rancorous old gentleman with a fine voice, who was made so to dominate the production that the play ceased to be a comedy with a tragic figure appearing here and there, and became a drama with occasional light interludes. In other words, it was no longer "The Merchant of Venice" we saw, but "The Jew of Venice." Much in the production was popularly interesting, but the public were scarcely helped to realise how marvellously and variedly Shakespeare can speak for himself if only allowed to do so. And in the last week of the year, at the Duke of York's, Miss Horniman's company gave us a lively performance of a highly compressed version of "The Comedy of Errors," in which Miss Edyth Goodall and other players turned poetry into prose in the gayest

way in the world. Such frolics may, and often do, cause a great deal of entertainment to a section of the public, but they can scarcely be described as Shakespearean.

Our leading dramatists have not had an eventful year. Mr. Bernard Shaw was chiefly occupied in writing and talking upon the War, generally upon lines of his own; and his solitary new contribution to the Drama, a one-act play on recruiting in Ireland, had difficulties with the authorities in Dublin. Sir J. M. Barrie had one or two new one-act plays produced, of which the best was "The New Word," which preceded his skit, "Rosy Rapture," at the Duke of York's in March. Its theme was the inarticulateness which can characterise the affection between a father and son, an idea which Mr. Shaw had handled a good deal more gaily in "Misalliance" at the same theatre five years before. "The New Word," however, was delicately written and quite exquisitely acted, particularly by Mr. O. B. Clarence and Miss Helen Haye, and it upheld the dramatist's reputation. "Rosy Rapture" did not. Indeed, on the first night, after a bright opening, containing some diverting fooling by Mr. Eric Lewis, it tailed off into an inconsequence very nearly as dreary as that of some of the revues of which it purported to be a travesty. It was, however, pulled together afterwards, and became a success, though the personality of Mlle. Gaby Deslys, who danced and frolicked in her celebrated manner through the title rôle, was probably largely responsible for such good fortune as the piece enjoyed.

Mr. Henry Arthur Jones gave us no important new play; and the late Mr. Stephen Phillips's War drama, "Armageddon," with its curious mixture of the Miltonic and the sensational of the modern realist, was a failure at the New in May, but has since proved popular in the provinces, where Mr. Martin Harvey has toured with it. Neither did Sir Arthur Pinero's play, "The Big Drum," produced by Sir George Alexander at the St. James's in September, enhance the author's reputation. Its chief theme—the vulgarity of some modern forms of self-advertisement—seemed somewhat small for a four-act play, and its last act was drastically altered for another after the first few performances, so that the piece might have a "happy ending," with results of a visible thinness. It was, however, beautifully acted, especially by Sir George Alexander and Miss Irene Vanbrugh.

In May, at the Kingsway, Mr. John Galsworthy's new play, "A Bit o' Love," was produced by the Liverpool Repertory company for a few performances, for which it filled the house. Its picture was that of the soul of a young country clergyman whose wife had left him for another man; and, composed with the author's usual insight, tenderness, and fair-mindedness, and acted with exceptional sympathy by the players, and conspicuously by Mr. William Armstrong in the part of the clergyman, it proved a powerful and often very beautiful delineation of life and passion.

MR. VACHELL'S YEAR.

The one established dramatist who can look back upon 1915 with almost entire satisfaction is Mr. Horace Annesley Vachell. His comedy, "Quinneys," produced at the Haymarket in April, was the success of the year, running into December; and, save for a rather mechanical last act, proved a fresh and pleasant comedy, with a solid attraction in its delineation of the furniture-expert and enthusiast from Yorkshire, whose wife and daughter share equally with his chairs and bric-a-brac the devotion of his soul. Mr. Henry Ainley, now one of the most satisfying character-actors on our stage, played the part to the life, and made in it a notable histrionic success. And, as generally happens, the success of the Haymarket comedy led to the author being speedily in possession of other programmes. Two of his plays, "Searchlights" and "The Case of Lady Camber," of which the former was considerably the more original and entertaining, had fair runs at the Savoy with Mr. H. B. Irving acting in each of them. "Quinneys" itself, too, was succeeded on December 9 by a sort of melodrama-farce called "Who is He?" based by the same writer upon a novel by Mrs. Belloc Lowndes, in which the hideous and far-famed Whitechapel murders formed the rather jarring background of a series of pleasantly Vachellian comicalities and sentimentalities. Here, again, Mr. Ainley gave a notable performance as a shy and harmless Peer who is mistaken by all and sundry to be a murderer; and it seemed quite probable, on the first night, that his acting and the farce scenes might carry the piece along a prosperous career. Thus, four long plays by this busy writer saw the light in 1915, of which the second was decidedly the best. He will probably, as a dramatist, never take a sufficiently steady, shrewd, and unsentimental view of life to qualify him for the writing of a

great play, but in his very welcome artistic capacity as a pleasant trifier on the domestic plane he has done much for which playgoers may be grateful.

Two other familiar names were associated with a very witty and interesting play, called, whimsically, "The Angel in the House," and produced by Mr. Irving at the Savoy early in June, Mr. Eden Phillpotts, and Mr. B. Macdonald Hastings. The "Angel" was a chatty, fantastical eccentric, much occupied with his health, and Mr. Irving found in the character one of the happiest of his experiments in comedy. A dramatisation of George du Maurier's masterpiece, "Peter Ibbetson," by Mr. John N. Raphael, also had a success at a *matinée* at His Majesty's in July, and will, no doubt, be revived, though, for those who really know the novel (and to know it at all intimately is to love it), the story is one of those which are almost incapable of being satisfactorily cast upon the stage.

Sir George Alexander, to whom conspicuously the public look for new and important English plays, well-acted and well-staged, carried on his theatre with great spirit, producing a number of new comedies, in addition to that by Sir Arthur Pinero, to which reference has already been made. None of them, however, was quite up to the very high St. James's standard. Mr. Rudolf Besier's "Kings and Queens" exposed the domesticities of a Royal Family, and, lo! they proved rather depressingly suburban in both word and deed, though some excellent acting by Mr. Arthur Wontner and Miss Marie Löhr gave some of them a momentary vitality. "The Panorama of Youth," by Mr. Hartley Manners, proved still less satisfactory as a play, for great issues—love, passion, religion, filial and parental relationships, and age trying to recover the spirit of youth—were handled in it in an entirely theatrical way. Sir George Alexander has had to tackle a good many difficulties in the course of his career as an actor, but never, I should say, has he faced a stiffer one than the scene at the end of the third act of "The Panorama of Youth," in which, in the character of the more than middle-aged Dick Gauntlett, he had suddenly to throw over the woman he loved at the bidding of his daughter by his first wife, and, with frantic cries, fall insensible upon the carpet. Indeed, the one pleasant memory of the play is that of the appearance of Sir George in the last act. In the first three acts we had seen a Dick rejuvenated by wig, cosmetics and padding. In the fourth he re-appeared with his own grey hair and the simple manners of an English gentleman; and the audience welcomed him with the warmest round of applause of the evening.

PLAYS ON THE WAR.

To one of the War-plays of the year, "Armageddon," reference has already been made. Two other English ones were "The Day Before the Day," by Mr. C. B. Fernald, produced at the St. James's in May, and depending for its chief appeal on the realism of its delineation of German spies at work in London and on the Suffolk coast; and "Marie-Odile," by Mr. E. Knoblauch, given at His Majesty's in June, and delineating the love-story of a novice in a convent and a non-commissioned officer in an invading army. The innocence of the novice in Mr. Knoblauch's play, and her non-realisation of some of the serious aspects of its consequences, had a certain beauty, and Miss Löhr played the part very prettily indeed; but a good deal of hostility was shown to the play in the Roman Catholic Press, and it was withdrawn after a run of thirty performances. "The Day Before the Day" also failed to attract, being withdrawn after nineteen performances. A Belgian company, however, who visited the Criterion in January, showed that, even out of the stupendous reality of the War, an impressive stage-play can be made. M. Jean F. Fonson's "La Kommandatur," with its delineation of some of the loathsomenesses of the German occupation of Brussels, thrilled every audience that saw it and filled them with admiration of the play, and of that fine actor M. Duquesne, whose impersonation of a kindly and dignified old Belgian Government official was one of the beautiful pieces of acting of the year. The play was a lesson to all men and women who feel moved to dramatise the war on lines of the graver realism. The only way of doing so successfully is by treating the facts and the tendencies of the cataclysm with absolute fairness and sincerity, and with no thought either of mere theatrical effect or of pointing a moral. The whole catastrophe, however, is on so awful an eminence and so vast a scale, and has brought the deepest personal anxiety into such a multitude of homes, that, for the present at any rate, it is best left alone so far as the theatre is concerned. The one successful English war-play, "The Man Who Stayed at Home," which, produced in the December of 1914, ran right through last year at the Royalty, owes its popularity to its mixture



MISS DORIS KEANE.

Reduced facsimile of an Artistic Poster executed by J. MILES & CO., LTD.



of comicality with veracity of suggestion, and also to an admirable interpretation by Mr. Eadie and his fellow-artists.

At His Majesty's, in May, was produced "The Right to Kill," an English version, by Gilbert Cannan and Frances Keyzer, of a play by M. Pierre Frondaie. It proved to be a drama of passion, picturesquely set in Constantinople, with an Englishman for its very repulsive villain and a Turk for its most entertaining character! There was some lovely scenery, and some admirable acting by Miss Irene Vanbrugh as the brutal Englishman's desperate wife, and by Mr. Arthur Bouchier as the wily Turk, but a run of less than forty performances showed that it failed to please popular taste. In it Sir Herbert Tree played the part of a romantic French soldier. A more successful production at this house was that of Mr. Louis Parker's costume play, "Mavourneen," setting forth the adventures in London and at Tunbridge Wells of a merry and high-spirited young Irish lady in the days of Charles the Second. The success of the piece was probably due to the fact that the principal character was played by one of the popular favourites of the light lyric stage, Miss Lily Elsie. In "Mavourneen" she looked very pretty in a number of highly effective costumes, acted and spoke a great deal too much at the audience, made a well-sustained if not very convincing attempt to master the subtle inflections and the delicate vowel sounds of an Irish accent, and was received by the first and succeeding audiences with roars of applause at the end of each act. It is a pleasure to add that before the play was produced it was announced that she was very generously proposing to devote the whole of her salary to one of the patriotic funds of the day.

MISS LENA ASHWELL'S RETURN.

A piquant event of the year was the return in October of Miss Lena Ashwell to the management of the Kingsway (where she did such splendid work for the English drama and stage eight years ago), in the production of a new comedy called "Iris Intervenes," from the pen of a soldier-dramatist, Mr. John Hastings Turner. The piece gave Miss Ashwell a long part, with several effective scenes, but its mixture of comedy, farce, and melodrama, tinctured with a wit that seldom went very deep, gave a general impression of immaturity, and, in spite of an exceptionally friendly reception on the first night and on the part of the critics on the daily Press, the piece had not a very long life. A later production, "The Starlight Express," by Mr. Algernon Blackwood, owed more to the music of Sir Edward Elgar than to the over-ethereal dramatic processes of the author. The first essential of a play is a story. Mr. Blackwood gave us pretty-pretty platitudes in action; and, in spite of a presentation of much charm, the result was not quite satisfying.

Mr. Gerald du Maurier can look back upon a busy year, though he, too, had his ups and downs. At the end of the long run of the revived "Raffles," he produced "Gamblers All," a comedy by Mrs. May Martindale (whose lamented death occurred only a few weeks after the production of the play in June), which had a quite brilliant *première*. Its second half, however, had little of the neat construction of the first; the sentimental moneylender impersonated in it by Mr. Lewis Waller (a part sadly destined to be his last "creation" in the stage) was, after all, a rather theatrically conventional figure; and the run of the play proved shorter than might have been anticipated from the raptures of its original reception. Mr. du Maurier then found a steadier attraction in "The Ware Case," by Mr. George Plydell, a strong comedy-drama, with excellent parts for the actor-manager and Miss Löhr, and this filled Wyndham's to the end of the year.

An interesting specimen of Mrs. W. K. Clifford's very sincere and admirably wrought dramatic art, the comedy "Two's Company," was produced at the Prince's, Manchester, in May, and had a hearty welcome; and a week or two afterward, a young actor who made his reputation long ago in Manchester, Mr. Milton Rosmer, opened a short season at the Criterion, in the course of which he produced "The Hillarlys," a comedy which had been left unfinished by the late Mr. Stanley Houghton, and had been completed by Mr. Harold Brighouse. It showed the observation of manners which was a strong point in the author of "Hindle Wakes," but did not get very deep below the surface. In it and in "The Road to Raebury," a subsequent production from the pen of Mr. Brighouse, we had some finished acting from Mr. Rosmer and Miss Irene Rooke. The little season, however, was made memorable by the production of a quite notable one-act play by Mr. Ernest Goodwin, called "The Devil Among the Skins," in which a Boccaccian story of a dissolute friar, a naughty wife, and an

angry husband, with a witty and shrewd tanner thrown in to compass the friar's discomfiture, was told in admirable dialogue. Here, again, Miss Rooke had a success, as also had Mr. Randle Ayrton in the part of the husband, Mr. William Staveley in that of the friar, and Mr. Rosmer as the tanner. The little play was a distinguished one, both in its action and in its atmosphere, and will no doubt be seen again in the Metropolis.

ENGLAND AND AMERICA.

A quite superficial comedy called "The Green Flag," by Mr. Keble Howard, had some success at the Vaudeville and afterwards at the Criterion; and many other plays were produced with more or less prosperity, which, however, left no special impression calling for record in these pages. There were also, as in the previous year, a great number of revivals; and in October Mr. Hall Caine had the pleasure of seeing two of his dramas, "The Christian" and "The Prodigal Son," running simultaneously in London. The American invasion also continued, and in the month of August no fewer than five importations from the Land of the Stars and Stripes were being acted in the metropolis:—"Potash and Perlmutter" (which concluded in November the long run which commenced in the April of 1914), at the Queen's; "To-night's the Night," a musical comedy based on "The Pink Dominos," at the Gaiety; "Peg o' My Heart" (another brilliantly successful survival from the previous year), at the Globe; "On Trial," a remarkably effective and ingeniously constructed murder-drama, which ran for several months at the Lyric; and "Ready Money," at the New. And, later in the year, another American play had a successful production, Mr. Edward Sheldon's comedy "Romance," a sentimental study of a prima-donna's character and adventures, in which Miss Doris Keane revealed an attractive personality and an admirable technique. Never, in short, has the sympathy between the Theatres of America and England been more cordially illustrated than in the year under review; and, in the equal interests both of Art and of International Brotherhood, it is to be hoped that the mutual exchange of plays and players between the two countries will continue and extend. America has always shown a genuine interest in the perceptions and processes of the leading British dramatists; and here in England all discerning playgoers have a warm corner in their hearts for the sincere art of the American actors.

THE IRISH PLAYERS.

The Irish Players from the Abbey Theatre in Dublin paid their annual visit in May and June, and appeared at the Little in a number of plays drawn chiefly from their familiar repertory. A sort of metaphysical melodrama by Lady Gregory, called "Shanwalla," was presented, but it scarcely proved worthy of the author of "The Image"; and the only other novelty was a very amusing little farce by Mr. Martin J. McHugh called "A Minute's Wait." Some of the sincerest admirers and well-wishers of the Abbey Theatre felt sorry that there was so much repetition of familiar things and so much neglect of the more recent acquisitions to their acting library. Works by Mr. Patrick Wilson, Mr. Lennox Robinson, Mr. Walter Riddall, Mr. Seumas O'Kelly, Mr. Edward McNulty, and other authors, of which glowing reports have reached London from Dublin during the past year or two, were not included in the Little Theatre list, with results of a rather deep disappointment. Even "The Playboy of the Western World" might surely now be given a rest in this country in favour of some of those new plays which helped to convince Dublin audiences that the modern Irish dramatic genius does not begin and end with Lady Gregory. Mr. W. B. Yeats, and the classic things of John Millington Synge. A powerful article to this effect from the pen of Mr. W. J. Lawrence, of Dublin, appeared in THE STAGE on June 10, and will, it is to be hoped, have useful consequences in responsible quarters.

Mme. Réjane visited us in the spring, and acted with all her customary power in "Madame Sans-Gêne" and MM. Leroux and Camille's "Alsace"; and another welcome French visitor was Mlle. Eve Lavallière, who, after a sensationally successful London *entrée* with a recitation at a patriotic *matinée* at His Majesty's, passed into the bill at the Ambassadors in a one-act play, "Dieu! Que les Hommes sont Bêtes!" by M. Pierre Wolff, in which she gave an extraordinarily vivacious performance. The Grand Guignol company also visited London, appearing at the Coronet, and afterwards at the Garrick, in a characteristic selection of the Drama of the Raw Head and Bloody Bones which it so conspicuously affects. The London public, naturally enough, were not in much humour for this sort of art, and the audiences attracted were neither very large nor very numerous. The Drama of

Decadence was a pre-War luxury for which there is small demand in these days when, responding to the mightiest of human impulses, men are men and women are women again.

A HINT TO THE STAGE SOCIETY.

The Stage Society's chief contribution was a very welcome revival of George Farquhar's famous old comedy, "The Recruiting Officer," in January. The comic social delineations in this picture of English life in the sixteenth century proved as diverting as ever, but the complicated imbroglío was found wearisome. For the rest, the society occupied itself chiefly in the drama of other and remoter lands. There is a feeling that, at such a time as the present, the classic literature of our stage might receive more attention from an organisation so conspicuously supported by literary men and women as the Stage Society. How interesting a performance, for instance, it might give in this Tercentenary year of that very indifferent comedy, but very remarkable and charming outburst of literary *bravura*, Shakespeare's first play, "Love's Labour's Lost"!

Of the doings of the other play-producing societies, the most interesting was a performance of the late Mr. Laurence Irving's tragedy, "Godefroi and Yolande," given by the Pioneers at the Playhouse on Sunday, May 30, as an act of homage to the memory of the gifted actor-dramatist, of whose death and that of his brave and accomplished wife, Miss Mabel Hackney, in the huge tragedy of the "Empress of Ireland," the evening was the first anniversary.

MUSICAL PIECES.

On the lighter lyric side the theatrical year was a busy one. The Shaftesbury was devoted chiefly to grand opera, but at the Gaiety, Daly's, the Adelphi, the Garrick, and the Ambassadors comic opera, musical comedy, and revue ruled the roost. Revivals of "Véronique" at the Adelphi and of "Florodora" at the Lyric had fairly long runs, but Messrs. Graves and Emney were missed in the one, and the late Mr. Willie Edouin in the other, and on the whole the less ambitious and more go-as-you-please musical comedies and revues found more acceptance than pure *opéra-bouffe*. A great success was made by the musical comedy "Tina" at the Adelphi, with Miss Phyllis Dare as the heroine, and Mr. W. H. Berry as the chief comedian, and by the revues "Odds and Ends" and "More" at the Ambassadors, in both of which the French comedian, M. Morton, made a valuable London reputation. The Garrick was the scene of the production of the revue "Looking Around," in which the daring Mlle. Polaire made a characteristically vivacious London *rentrée*; and, to the satisfaction of thousands of playgoers, the Gaiety, after a long closure, re-opened its doors at the end of April, and, with a production "To-night's the Night," with Mr. George Grossmith, Miss Julia James, and Mr. James Blakeley (whose lamented death in October robbed the stage of one of the most genuine and effective of its comedians) in the chief parts, kept them prosperously open for the remainder of the year. On the literary side, if the term may be used at all in this connection, the revues which have been so popular still make the humblest of shows. They are manifestly written for the moment, and left subject to incessant alteration. They serve their purpose, and are then withdrawn and, as a rule, seen or heard of no more. They are the most shadowy of all artistic compositions, and all that is necessary to say of them in a historical record is that they suit a phase of the taste of the day.

And so we leave a year which, as we have shown, has, on the whole, been one of manful effort under difficult circumstances, and which concluded with pantomime going as splendidly as ever at Drury Lane, the Lyceum, and many other of our theatres, and "Peter Pan" exercising its annual fascination. The great point is that the British Theatre has held its own. We may be sure that, when at last peace is restored to the nations, it will resume the splendid work which its dramatists and actors were doing before the War, a work which, in the opinion of many good judges, was placing it at the head of the Theatres of Europe in its bold and powerful handling of the ideas and thought of the time. Some of its chief voices have been inevitably silenced at the call of more urgent patriotic duties; but, all being well, they will be heard again in accents rendered more sincere and more penetrating than ever by the huge and tragic realities which the enemies of England and of free humanity have forced upon the world.

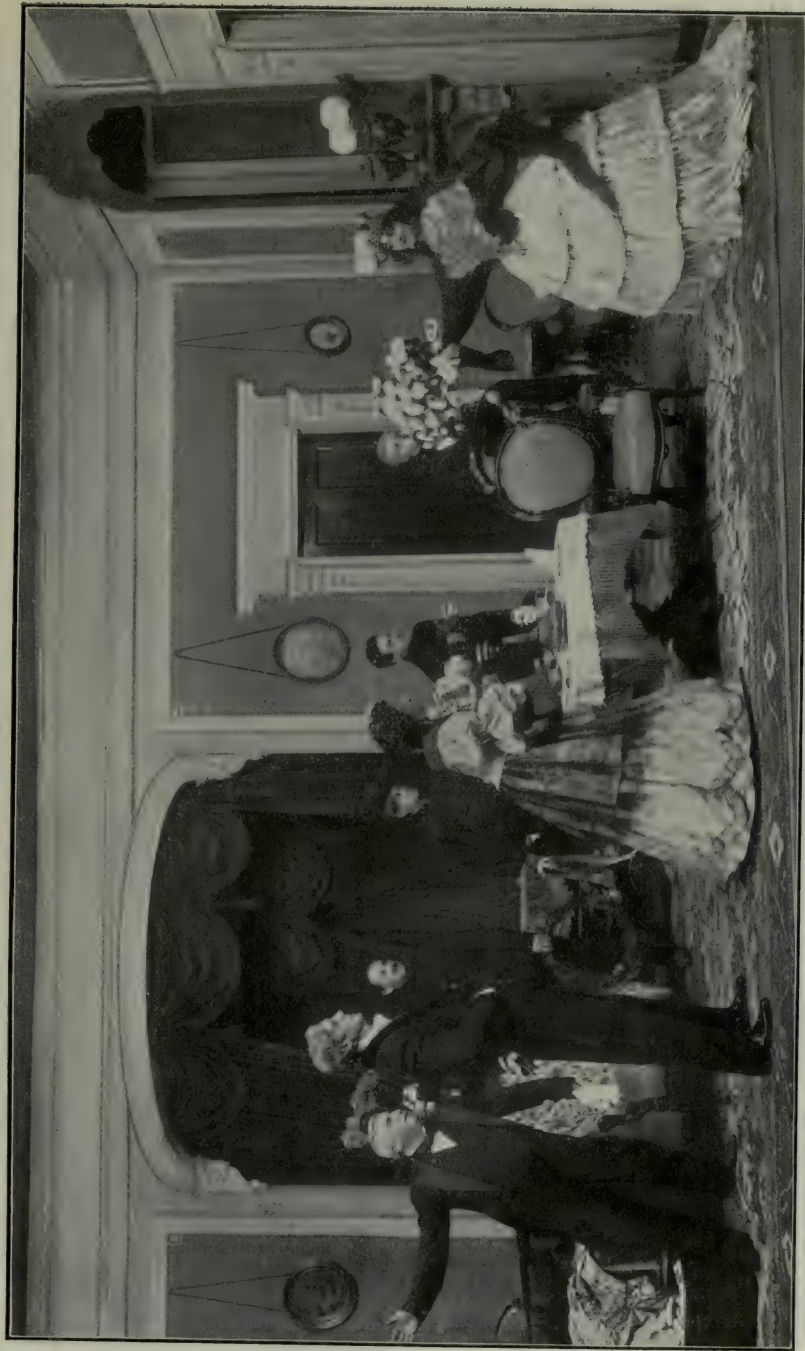
PLAYS OF THE YEAR.



"MAVOURNEEN" AT HIS MAJESTY'S.

Group includes Mr. EDWARD SASS, Miss VIOLET GRAHAM, Mr. W. GAYER MACKAY, Mr. REGINALD OWEN, Mr. GERALD LAWRENCE, Miss LILY ELSIE, Miss ALICE CRAWFORD, Mr. MALCOLM CHERRY, Mr. CHARLES DORAN, and Mr. ROY BYFORD.

[Foulsham & Banfield.]



"ROMANCE" AT THE DUKE OF YORK'S.

MR. GEORGE MERTENS, MR. A. E. ANSON, MR. CYRIL DERINGTON, MR. ERIC FAHEY, JUN., MISS GILDA VARESI, MR. EDWIN UNDERHILL, MR. ARTHUR DE ROBIN, and MISS DORIS KEANE.

[Foulsham & Banfield.

PLAYS OF THE YEAR.

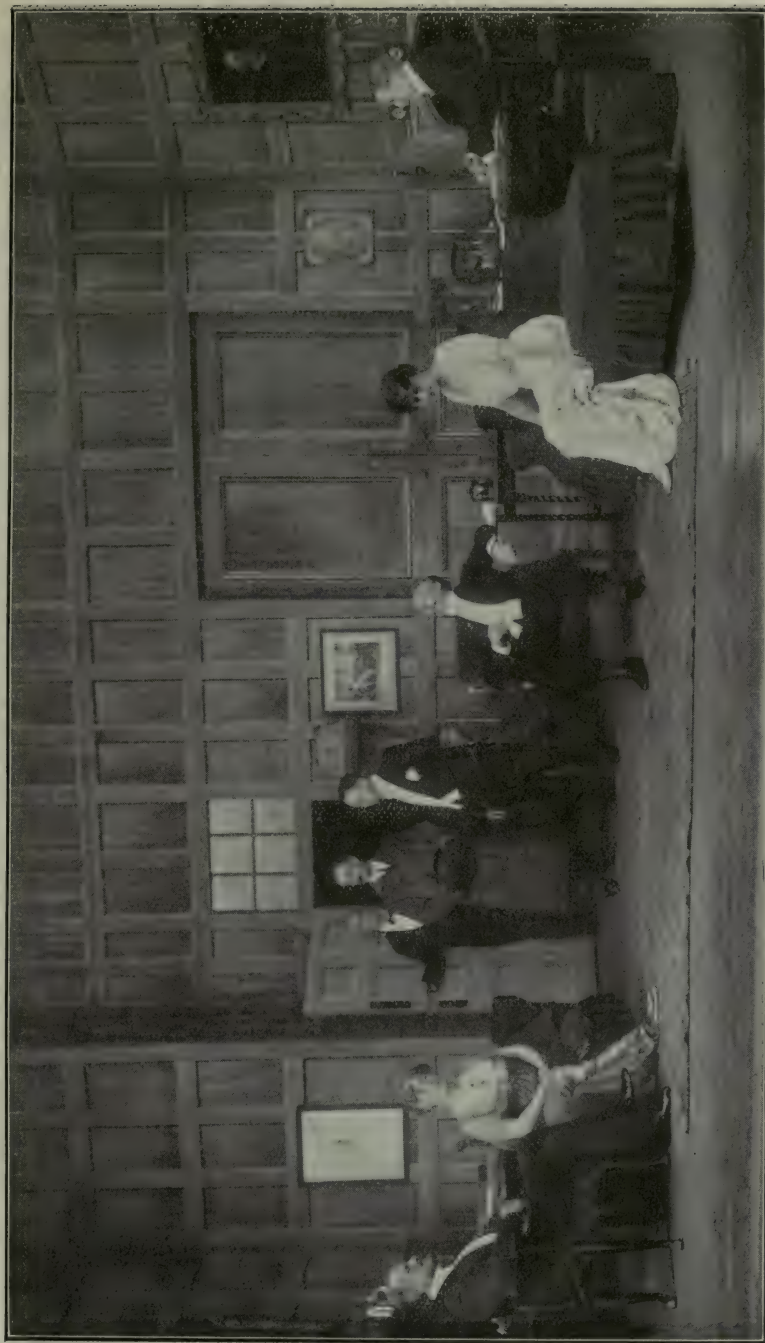


"QUINNEYS" AT THE HAYMARKET.

MR. A. G. POULTON, MISS SYDNEY FAIRBROTHER, MR. GODFREY TEAGLE, MISS MARY MALONE, MISS MARIE HEMMINGWAY, and MR. HENRY AINLEY.

[Daily Mirror.

PLAYS OF THE YEAR.



"THE BIG DRUM" AT THE ST. JAMES'S.

MR. NORMAN FORBES, MISS HELEN FERRERS, MR. E. VIVIAN REYNOLDS, MR. NIGEL PLAYFAIR, MR. ALLAN AYNESWORTH, MISS IRENE VANBRUGH, and
SIR GEORGE ALEXANDER.

[Daily Mirror.

PLAYS OF THE YEAR.



"WHO IS HE?" AT THE HAYMARKET.

Group includes Miss Clare Greet, Mr. Frederick Groves, Mr. E. Lyall Swete, Mr. Henry Ainley, and Miss Irene Browne.

[Daily Mirror.

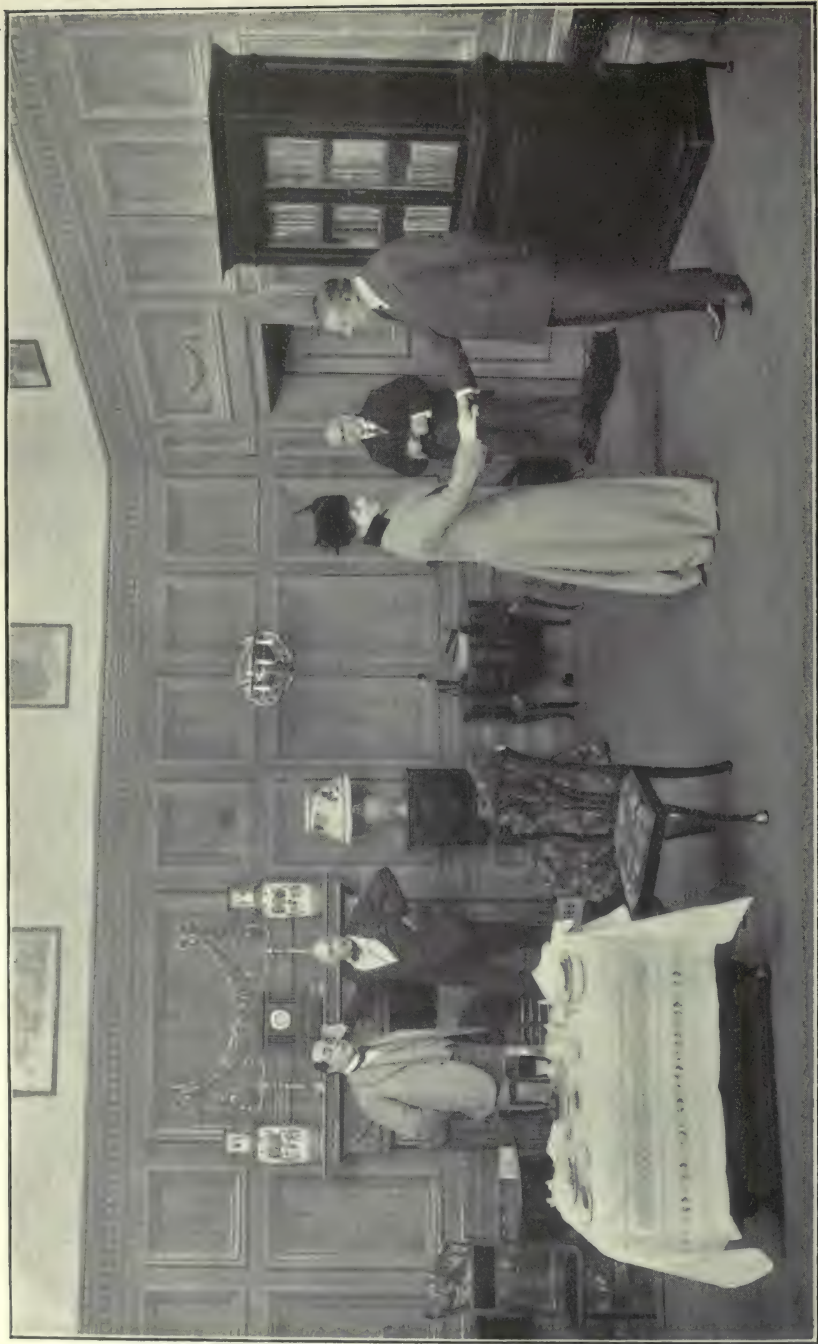
PLAYS OF THE YEAR.



"A LITTLE BIT OF FLUFF" AT THE CRITERION.
MR. ALFRED DRAVTON, MR. GEORGE DESMOND, and MISS LILLIAN TALBOT.

[Foulham & Banfield.]

PLAYS OF THE YEAR.

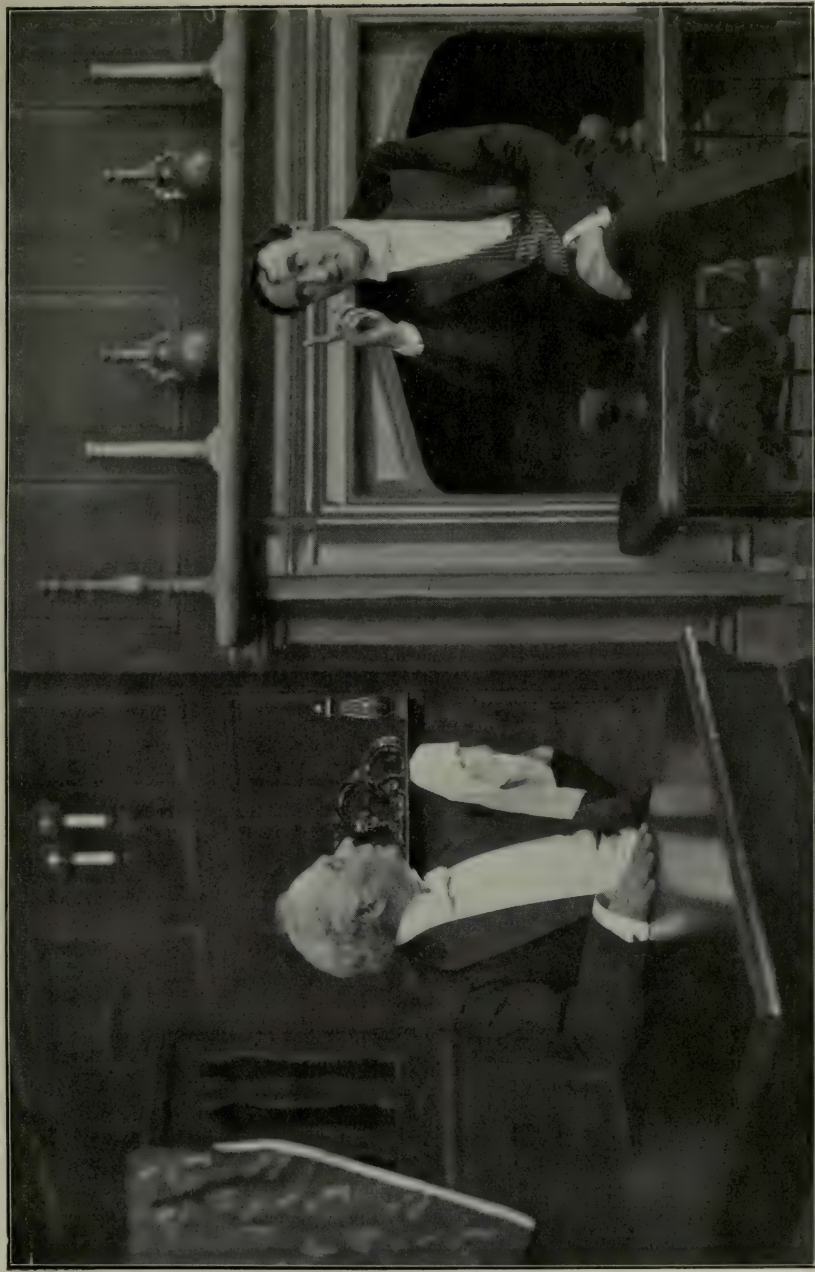


"A BUSY DAY" AT THE APOLLO.

MR. SIDNEY PATTON. MR. E. H. KERRY.

MISS CAMPBELL. MR. EDGAR PATTEN. MR. CHARLES H. BERRY.

[Foulsham & Banfield.]



"THE ANGEL IN THE HOUSE" AT THE SAVOY.

MR. HOLMAN CLARK.

MR. H. B. IRVING.

[Daily Mirror.]

PLAYS OF THE YEAR.



"KICK IN" AT THE VAUDEVILLE.
MR. WALTON TAYLOR, MR. JAMES A. HEENAN, MISS HELEN FOLMES, MR. RAMSAY WALLACE, and MR. PERCIVAL LENNON.

[Wrather & Buggs.]

PLAYS OF THE YEAR.



"THE CASE OF LADY CAMBER" AT THE SAVOY.

MR. H. B. IRVING AND MISS JESSIE WINTER.

[Daily Mirror

PLAYS OF THE YEAR.



"GAMBLERS ALL" AT WYNDHAM'S.

MR. GERALD DU MAURIER, MRS. HILDA MOORE, MISS AGNES GYNNES, MR. J. V. BRYANT, MR. C. V. FRANCE, MISS MADGE TITHERIDGE, MISS DORIS LYTTON, and the late MR. LEWIS WALLER.

[Foulsham & Bayfield.]

PLAYS OF THE YEAR.



"ON TRIAL," AT THE LYRIC.

MR. CECIL BEVAN, MR. G. DICKSON-KENWIN, MR. WILLIAM LUGG, MR. ARTHUR WONTNER, MISS EDYTH GOODALL, MISS ODETTE GOIMBAULT, MR. JULIAN ROYCE, MR. BASSETT ROE, MR. A. HARDING STEERMAN.

[Foulsham & Benfield.]



"THE ONLY GIRL" AT THE APOLLO.

MISS MABEL TWENLOW, MR. DAVY BURNABY, MISS MADELINE SEYMOUR, MR. KENNETH DOUGLAS, MR. HERBERT VIVIAN, MR. LAURENCE CAIRD, and MR. ALEC FRASER.

Fedsham & Bonfield.

PLAYS OF THE YEAR.



"TO-NIGHT'S THE NIGHT" AT THE GAIETY.

Group includes Miss Moya Mannering, Miss Julia James, Miss Haidée de Rance, Mr. George Grossmith, the late Mr. James Blaneley, Mr. Leslie Henson, Mr. Vernon Davidson, Mr. Max Dearly, and Mr. Stanley Brightman.

[Foulton & Banfield.]

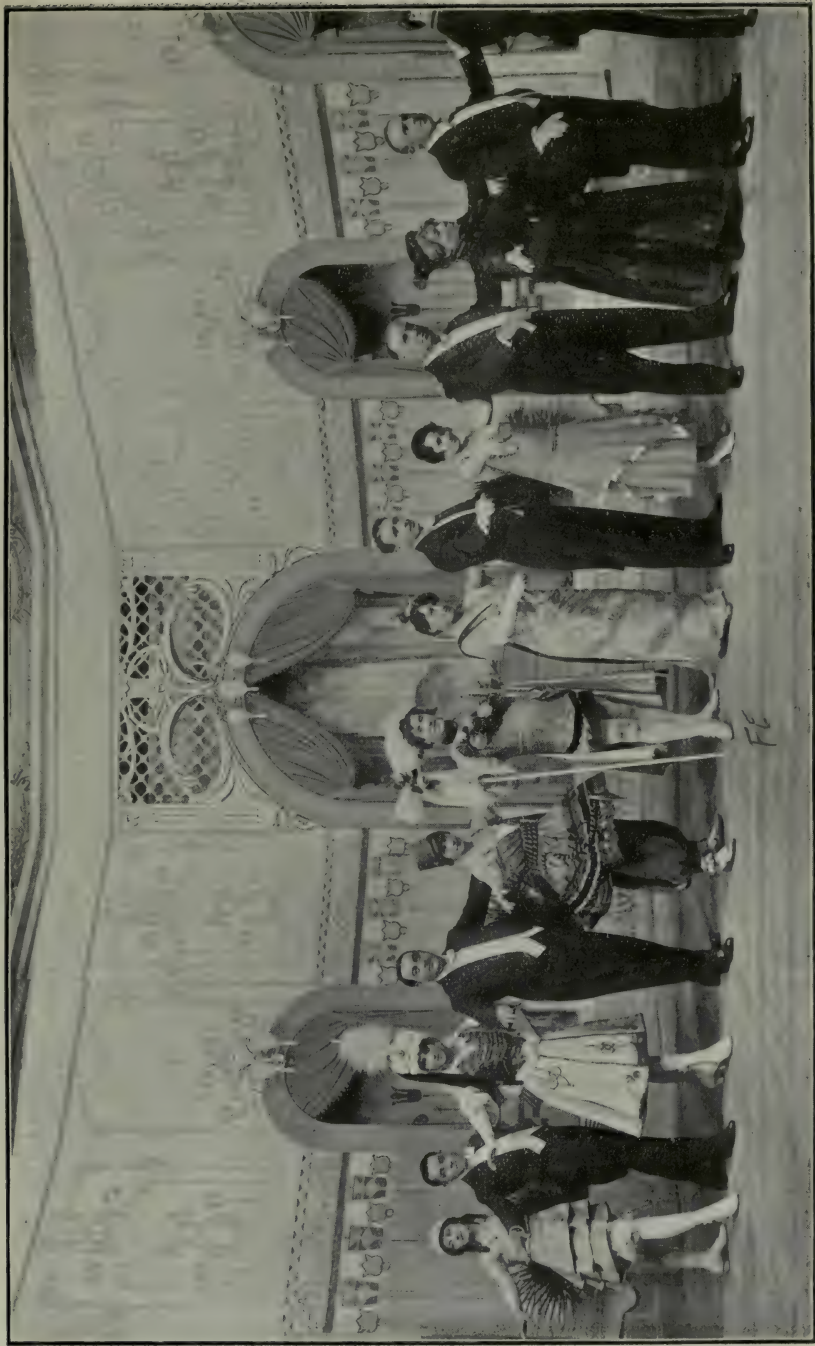
PLAYS OF THE YEAR.



"TINA" AT THE ADELPHI.

MISS YVONNE REYNOLDS, MR. W. H. BERRY, MISS PHYLLIS DARE, MR. GODFREY TEARLE, MR. GEORGE GREGORY, MR. BEN OSBOENE, and MISS MABEL SEALBY.

[Foulsham & Benfield.]



"SHELL OUT" AT THE COMEDY.

MISS MONA DESMOND, MR. LARRY CEBALLOS, MISS EDNA MORGAN, MR. TOM STUART, MISS UNITY MORE, MR. FRED EMNEY, MISS AMY AUGARDE, MR. GARRY LANCH, MISS HILDA BAILEY, MR. TOM SHALE, MISS LOUIE TINSLEY, MR. GEORGE MANTON, and MR. EDWIN ELLIS.

[Foulsham & Banfield.]

PLAYS OF THE YEAR.



"MORE" AT THE AMBASSADORS'.

[Daily Mirror.



"BETTY" AT DALY'S.

[Foulsham & Banfield.

THE THEATRICAL YEAR. THE WAR AND THE STAGE.

BY BERNARD WELLER.

THE past year has not, in a professional sense, been marked by "enterprises of great pith and moment." Theatrical managers have been chiefly occupied with the task of keeping their houses open and of getting back to that ordinary traffic of the stage which the outbreak of the War affected. Not for them, in any general way, experiments, innovations, adventures. Their task, however, was sufficiently arduous. It is true that at the end of 1914, in both London and the provinces, theatres, music halls, and other places of entertainment were, in point of activity, much in their normal state. But there had already been five months of the War, and managers envisaged the new year with natural uncertainty and not a little misgiving. To what extent would the public continue going to the theatres? What sorts of play would the public want? How far would the dramatists come to the assistance of managers in supplying these sorts or any sort? Here were anxious questions. The manner in which they have been answered can, in all the circumstances, be regarded as satisfactory and more than satisfactory. In January, 1915, there were as many as twenty-five theatres open in the West End; and throughout this further year of the War the average number has been twenty—to say nothing of the music halls and the picture houses, all which have remained open. At the end of the year twenty-eight theatres in the West End were open out of a possible thirty-one. In the provinces the same state of things has been maintained, if in some cases, as far as concerned the theatres, not without a certain difficulty of supply, owing to a falling-off in the number of the better companies. There has, indeed, all round in the theatres, been a supply not equal to the demand.

THE PUBLIC AND THE STAGE.

Of the wish of the public to support the theatres managers need not have been in doubt. Here and there a kill-joy may have urged the propriety of closing the theatres, and here and there an alarmist may have declared the impossibility of keeping them open, but such voices were stray and irresponsible. There has been no public sentiment against the work of the stage. The public recognises that the stage has fought well its own battle, and also that it has done fully its own part in its country's battle—that is to say, that the proportion of actors and other artists who have joined the Forces is equal to that of any other section of the community. And not only has there been military service. The stage, through its art, has bodied forth the call of patriotism. The stage, through its performances, has contributed enormous sums to the War funds. It can rightly be proud of all this practical service, which has also been freely supplemented in other ways. But apart altogether from such considerations, the stage can rely upon its own *raison d'être*, which is always to cheer and brace the public, and at this juncture more than ever. The point was clearly and opportunely put in the first days of the War, and from a quarter whence the assurance came with especial force—from leading dignitaries of the Church, including the Bishop of Winchester and the Bishop of Birmingham. A similar assurance was last June forthcoming from the Council of the Actors' Church Union. At a meeting held at St. Lawrence Jewry in the City it was proposed and seconded by two of the clergy present, and carried unanimously: "That it would be contrary to the best interests of the nation, especially at the present time, if the question of closing theatres and music halls were met in any other way than by an emphatic negative." In commenting on this resolution, Dean Hole said;

"If at other times the drama is a legitimate source of recreation and instruction, then now, when all hearts need uplifting and inspiring, the door of the theatre should be set open as widely as the door of the church, that the hour of recreation as well as the hour of devotion may be rightly used to meet the human needs of the nation." He added that there were many forms of self-sacrifice that might be adopted, but the closing of the theatres was not one of them. No such step, however, has been contemplated in any responsible quarter.

At the same time the public, while looking to the theatres for a measure of diversion in the midst of a long and wearing War, is naturally unsettled in its moods. What the public wants has been more a riddle than ever, because the public scarcely knows what it wants in the theatres, except a measure of recreation that will not conflict with its feelings. It has wanted nothing that will wring its withers—no inspissated gloom, no problems of sex, no polemics, no whips of satire. Its serious thinking is all about the War; and it does not wish to go to the theatres to be "perplexed in the extreme" in either its emotions or its thoughts. Nor does it wish to go to the theatres to be made the butt of satirical comedy. It is in no humour to laugh now over its follies and foibles. It knows that they are not the real part of its life, and so it has no easy tolerance, as in the comfortable hour, for their mere piquant serving up. Hence, for instance, the disappearance of the wittily-provocative form of comedy of which the Shaw play was the model. Again, it does not want too uproarious a mirth. The public wants to be taken out of itself, but without violence. The stirring play, romantic or melodramatic, may do that; so may the play of ingenious plot, and the pleasant comedy, the merry farce, the variegated musical comedy. Such plays have not been stinted of audiences, but such plays have unfortunately been few. Nevertheless, the co-operation of dramatic authors with managers last year showed an improvement on the lack of support during the latter half of 1914, when managers often sought in vain for attractive plays. The old trouble of normal times took an acute form. The output of good plays is always insufficient, even when the little group of established dramatists upon which managers rely in the main is at its busiest. But, doubtful of what would happen in the theatres, fearful of trusting to the long run as an unknown quantity, the leading dramatists, with solitary exceptions in the cases of Mr. H. H. Davies and Mr. J. Hartley Manners, held back their plays. Last year the dramatists plucked up courage somewhat, and the list was fairly representative, though the theatres still suffered from a scarcity of attractive plays. A play had only to be of average merits to flourish—witness the long runs of "Quineys," "The Man Who Stayed at Home," "Betty," "Potash and Perl-mutter," "To-night's the Night," and others—but such plays were all too few. To this fact largely, if not altogether, must be ascribed the bad business from which the West-End stage suffered at times during the year.

SOME WORKING CONDITIONS.

The tendency to think in some quarters that the dramatic stage has suffered because there is now practically free trade in amusements is wholly misconceived. The dramatic stage must stand upon its own merits. Artificial protection would be—as, indeed, it has been in the past—only a cause of weakness. It was the restrictions upon the development of other forms of amusement that have made the dramatic stage hitherto careless of its proper organisation. If the War conditions have affected it more seriously than the other forms—and that would appear to be so to some extent, in the West End at all events—the chief reason is that the working system possesses little co-ordination. Hence it is never completely in touch with public requirements, and especially fails to adapt itself to emergencies. At the outbreak of the War, it will be remembered, music-hall managers and artists, joining hands through their organisations, agreed upon and successfully carried through certain professional measures, which proved of immense service to them, steadying music-hall finance, reducing loss and suffering to a minimum, and enabling the music halls to go on with undiminished vigour. But the theatres took no corresponding steps. Moreover, the theatres had to carry on their work under the intractable long-run system. Here they were without the facilities of the music halls. The music hall is in a position to change its bill weekly. It has this resource, and more. A music hall is not staking everything upon a single piece. The programme is composite, and the failure of one or two items still leaves the remainder to make a substantial appeal to the public. In addition, the unabated prosperity of the music halls may be traced a good deal to cheap prices,

The theatres have, for the most part, gone back to the old high prices; and the wisdom of this reversion is very questionable. At the end of 1914 about half the West-End theatres were charging reduced prices. The prices seemed to be sorting themselves out into three tariffs—the old tariff, 1s. to 10s. 6d.; a medium tariff, 1s. to 7s.; and the tariff to which Sir Herbert Tree and Sir George Alexander brought down their prices—6d. to 5s. There seemed therefore a good prospect of the long-delayed revision of West-End prices establishing itself on a good working basis, and also of booking facilities for pit-seats coming into force. But the various experiments were made independently by managers, and in the absence of a common agreement—under which it might have been recognised not only that prices are generally too high but also that a single fixed tariff is inadvisable for West-End theatres as a whole—the movement fell through. One may be sure, however, that the last has not been heard of it. It will come again, probably in connection with two performances a night. One of the reasons why the music halls, in spite of their high salary-lists, can afford to charge low prices is the double earning capacity of seats per night. The past year had an experiment in the twice-nightly plan at the Garrick. But it was ill-starred, for a tawdry melodrama by a company whose members were little known in the West End under a management still less known was too violent a break from the Bouchier traditions at this theatre. The plan is within itself sound enough and practical enough, but it is not applicable to every theatre or to every play. When a piece easily plays within two hours, it appears a waste of the earning capacity of the theatre not to give a performance before nine as well as one after. And if the prices of admission can be reduced, it follows that the public are much more likely to come in. One does not suggest any general adoption of the twice-nightly plan at West-End theatres, but there are certainly theatres and plays for which it is suitable. That the Garrick was not suitable nor “*A Daughter of England*” suitable does not touch the issue one way or the other.

SMOKING IN THEATRES.

Not only the need of cheap prices, at all events at a proportion of theatres, but also the new grant of smoking facilities is likely to help on the plan in the West End. The question of smoking arose again when Mr. Arthur Chudleigh, in producing the revue “*Shell Out*” at the Comedy last August, wanted his audience to be at liberty to smoke as far as it wished to. The Lord Chamberlain, when he had previously granted his license to certain of the London music halls, imposed a condition that the programme should be made up of not fewer than six turns. Now he imposed a similar condition on theatres if smoking were indulged in in the auditorium. But it is no part of the function of the Lord Chamberlain as a theatre licenser—indeed, it is contrary to that function—to try to make the theatre conform to a style of entertainment that is licensed by another authority. The Theatres Act is absolute enough in many respects, but it says nothing of the right of the Lord Chamberlain to prescribe in this fashion the form of entertainment, just as it says nothing on the subject of smoking. The assumption of the Lord Chamberlain is that he has full power to make his own regulations as licenser, but the only section referring specifically to rules for his theatres—Section 8—is very limited in character, and under it unreasonable regulations, such as this condition, could scarcely be upheld. Fearing that on the six-turn basis they might require a music and dancing license, some of the West-End managers at the last L.C.C. licensing sessions applied for this form of license. But the County Council only granted them this license subject to the prohibition of intoxicating drinks under it. Here was a fresh complication. The Lord Chamberlain, however, gave up an untenable position. Upon the application of the Society of West End Theatre Managers on November 23 he waived the six-turn restriction. He expressed his readiness to make optional the word “auditorium” in Clause 53 of the usual theatre license, which reads:—“No smoking is permitted in the auditorium, the orchestra, the green-rooms, the dressing-rooms, the wings, or within the precincts of the stage, except so far as may be necessary on the stage in connection with the performance.” Thus any theatre manager in the West End could, upon application, have the word in question deleted. The Lord Chamberlain said that as the change was in the nature of an experiment, it ought to be regarded at present as a temporary one, say for the duration of the War. Only two or three managers availed themselves of the option. Under this new arrangement it will be unnecessary for a manager holding the Lord Chamberlain’s license to apply for a music and dancing license from



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the London County Council, unless his theatre is "kept" as a music hall. Revues and programmes made up of dramatic and musical pieces will be sufficiently entertainments of the stage within the terms of the Theatres Act. The point is important, because in granting a new music and dancing license the Council stipulates that intoxicating drinks shall not be sold on the premises. The arrangement is also important in relation to music halls with the Lord Chamberlain's dramatic license. Where an entertainment with a predominant dramatic and musical element is an entertainment of the stage under the Theatres Act, there is no ground now—with liberty to smoke under the theatre license—to work under the music and dancing license, except in those halls where drink is served in the auditorium. For example, the Hippodrome, playing "Joy-Land," could exercise the Lord Chamberlain's license, and use the Excise license thereunder. A further logical effect of the new smoking facility for theatres is that music halls with the Lord Chamberlain's license need not in playing a dramatic piece super-add any variety turns.

AIR RAIDS AND MATINEES.

So much in relation to internal conditions of the year as they have borne on the theatres. There have also been external conditions, mainly arising out of the War. The darkened streets have been a restraint upon playgoing, and so have the stringent regulations for licensed houses, which have limited the means of getting refreshments after 9.30 p.m. The Zeppelin raids early in the year and in the autumn also had a deterrent effect upon playgoing, if only of a temporary character. Fortunately no lives were lost in places of amusement through these raids. After the October raid there was a meeting of the Society of West End Theatre Managers, when it was decided that no joint action should be taken in regard to evening performances unless the public indicated a desire for a change or the authorities advised one. But a few managers cut down the number of evening performances or suspended them altogether, relying instead upon *matinées*. At the Royalty the new theatre-hour of 5.30 p.m. was in the closing months of the year adopted for the second performance, following the *matinée*. A general result was the marked increase in *matinée* performances, which more or less continued to the end of the year. Thus in December many of the theatres were giving three or four *matinées* a week and in some cases six, as well as the evening performances.

IN THE PROVINCES.

In the provinces playgoing attendance has long since reverted to its pre-War dimensions. No doubt a part of the business is not good, but it was not good before the War. On the other hand, the special industrial activity in different parts of the country has greatly improved business, and the quartering of large bodies of troops in other towns has had a similar effect. As a whole, then, putting gain against loss, something like a normal condition is arrived at, perhaps a condition that now shows a slight increase upon the normal. As an instance, the accounts of the Royal, Manchester, for the twelve months ending August 4 last showed, after meeting all expenses, a net profit of £3,411, as against £3,332 for the preceding year. There is no reason to suppose that the Royal, Manchester, occupies an exceptional position—indeed, the published balance-sheets of other limited liability theatres bear out the common signs that business in the provinces has recovered, and more than recovered. Yet lessees found great difficulty in their booking arrangements. It was a natural outcome, in circumstances of special pressure, of the policy of lessees for some years past. They left the touring system to take care of itself. Its troubles—and they have been serious troubles—were no concern of lessees. The concern of lessees seems to have been to give the touring managers less and less in the way of sharing terms, and to expect from touring managers more and more in the way of scenery, printing, and "contras." Under this policy the touring system was, long before War, breaking down. The London theatre companies were ceasing to go into the provinces, the No. 1 companies were falling off heavily in numbers, and the whole supply was becoming impoverished in plays and still more impoverished in acting. The War conditions accentuated these weaknesses of the touring supply.

The decline became especially severe in comedy and drama of the better sorts. The most numerous companies on tour were those playing respectively melodrama, musical comedy, and farce. Of the melodrama companies the preponderance was marked. One-half the touring supply was made up of such companies. The No. 1 theatres could make only a sparing use of them. It devolved upon lessees in these

circumstances to take an active share in arranging for extra supplies—to encourage the formation of companies with well-known artists in the leading parts; to promote the interests of touring repertory companies; to arrange with West-End managers for preliminary provincial seasons for certain West-End productions; to keep open-time for plays that, immediately after their West-End runs, could be transferred as going concerns for short runs at provincial houses; to organise stock companies of their own. Some of these measures were taken, though lessees continued to place far too little reliance upon themselves. Thus there was a considerable increase in the number of touring repertory companies. This form of catering is capable of great enlargement for the No. 2 theatres, and also, if perhaps less extensively, for the No. 1. It is the mean between the single-piece single-week touring company and the stock company. A great proportion of lessees have neither the knowledge nor the theatre-equipment for stock seasons; and the repertory-company season takes off their hands these responsibilities and also part of the extra financial outlay incurred by stock work. However, the stock companies also showed an increase, and in this respect successful experiments were made by Mr. J. H. Savile, Mr. Peter Davey, and other managers. Certain theatres were run almost the year through on stock company work—the Grand, Plymouth; the Grand, West Hartlepool; the Royal, Sunderland; and the Paisley theatre, for example. The movement in some of the big cities to maintain self-producing theatres of their own has been kept going, as in the Gaiety, Manchester, the Repertory, Liverpool—here upon an excellent co-operative basis—the Repertory, Glasgow, and the Abbey, Dublin. These theatres have found plenty of plays available for performance—there is no longer any question of an ample sufficiency of attractive plays—and they have, moreover, brought out many new works. Here may lie the first steps in breaking down the extraordinary neglect of play-writing and play-reading in the provinces. It is absurd indeed that so huge an area as the provinces should be tied down as it is—should be in the main a mere receptacle for the West-End supply, good, bad, and indifferent. If the provinces were a proper producing field, as they should be, managers would be less hampered and more discriminating in their choice of plays; they could gradually acquire repertories; and instead of paying inflated prices for West-End pieces could make their own terms for the provinces, and in the case of plays of exceptional merit could come to London not as buyers but sellers. Last year some provincial-produced plays reached the West-End; and it is worth noting also that an unusual number of West-End plays had preliminary performances in the provinces.

SALARIES.

Unfortunately, while in spite of the troubles of supply provincial business as a whole recovered to the normal extent, actors did not get back to the old salaries. There was a general tendency to recruit companies at what are called War salaries. In other words, the former half salaries or two-thirds salaries, instead of existing as admittedly temporary rates, became contract-salaries. It was a way of getting a manager out of a difficulty when the business done afforded no ground for reduced salaries. There may be some reason for a manager, in the special circumstances, asking an actor to take half or two-thirds of his salary when the business, in consequence of the War, has fallen off to this extent. But that is a different thing from engaging an actor at these reduced rates irrespective of the business done or to be done. This sort of practice, if it is adopted generally, will prevent actors from ever "getting back." Yet underpaid acting means impoverished acting—it means driving out professional actors, who cannot do good work or any work without a living wage, and relying upon semi-amateurs with means of their own, or upon performers who are ready to take nominal salaries for opportunities of appearing in good parts. In short, an extremely anomalous state of things has come about, in consequence of a general want of co-ordination, such as the variety managers and artists secured at the start. By means of their good organisation variety managers and artists ran the halls for some time on a co-operative system, which last January terminated by mutual consent, and the resumption of contract salaries took place. But not so with actors; and the position for them has been and is a very serious one. West-End salaries may leave a certain margin, though it is often brought to vanishing point by intermittent work; but provincial salaries before the War were, as a rule, only a bare living wage. Yet the latter were cut down a quarter or a half; and seeing what they were, and also seeing the rise in the cost of living, the hardship and privation to actors were very great. Actors endured them loyally and bravely, in the hope that they were only temporary. But what has been the

consequence? Salaries to-day in the provinces show, generally speaking, a 25 per cent. decrease.

THE TWICE-NIGHTLY PLAN.

And at the same time a large proportion of actors are called upon for double work, for the progress of twice-nightly performance in provincial theatres continues extensively. It is not too much to say that the double performance per night is now more prevalent than the single. Nor is the former confined to the lesser houses. So leading a theatre as the Royal, Birmingham, lately decided to devote a substantial part of its seasons to twice-nightly performance. The Howard and Wyndham management has adopted the same plan for its pantomimes. Generally the provinces seem to have drifted into the plan. Change upon these lines is of course the wrong sort of change. Obviously it will be a fatal error to proceed on the assumption that the kind of production that has failed to attract and please on the once-nightly basis will satisfy the public by a mere doubling of performance per night. So far actors regard the plan with undisguised misgiving, not without reason, for the sort of play associated with it has often meant too great a physical strain, and the sort of salary paid for it has taken no account of the fact. The future of the twice-nightly plan will depend a great deal on the quality of the acting. If the plan brings about no increase in the existing pay the acting will not improve, but will probably, in view of the general twice-nightly conditions, get worse. Hence before the expansion of twice-nightly performance gets out of hand, some concerted measures should be carried through. Managers and actors should agree—and here lessees are not disinterested—what extra proportion of salary should be fixed for the double work. It is clear that, as two audiences a night pay for their seats, so should two performances a night be paid for. One or two managements have lately been paying a quarter extra salary for twice-nightly work. A well-known West-End manager does the same when his musical comedy companies on tour are required to play twice a night. Other managers pay an extra 10 per cent., but, as a whole, the plan, while it has proved of financial assistance to managers, has not benefited actors.

ACTORS' ORGANISATION.

It is to be feared that the general meeting of the profession called by the Actors' Association at His Majesty's in July did not help forward matters in this or other respects. This meeting, the object of which was to consider the dramatic stage in relation to the War, was about a year overdue. If in 1914 the theatrical profession had been convened through its organisations many practical measures could have been formulated, and in the process we should have been spared a mass of irresponsible and mischievous talk about what the theatres would do, could do, or should do. One of the chief topics of the meeting at the Savoy concerned charity performances. A motion was passed providing for a joint committee of actors and managers to consider the future participation of actors in such performances. Sir Herbert Tree rightly said that the amount of money raised for the War and other funds through the medium of the theatres has been stupendous. The money paid by the public in attendance at these performances has meant a heavy loss to the regular theatrical exchequer. It has meant, in addition, an immense amount of free service on the part of actors. But how late it was in the day for any recognition, in a substantial way, of this position! However, on the principle of better late than never, the resolution was welcome, and it may serve to set up a rule for the future in a very necessary direction. And much as they have aided the charities of the War, actors and managers have not been unmindful of the calls within their own ranks. THE STAGE special appeal for the Actors' Benevolent Fund, which at the end of the year was nearly £8,000, stands as an eloquent witness to the fact.

Another resolution at the meeting was to the effect that, "it is the duty of every member of the profession to organise, so that there may be a representative body to meet the conditions brought about by the War and generally to place the profession on a business basis." In this duty the Council of the Association recognises its part, but it obtains only a very limited amount of support from actors. A personal appeal by Sir Herbert Tree to actors during the year met with a certain amount of response, resulting in the gain of some hundreds of new members, and serving at all events successfully to tide the society over a critical financial period. Yet much more remains to be done. The greatest help that at the present juncture the actor-managers and other managers who realise the need of actors' organisation could give to the Association would be in the adoption of the Standard Contract. If such managers

undertook to engage upon the terms of this contract those members of their companies who belonged to the Association, the Association could hold out to actors, as a direct and tangible benefit, at least the elements of a professional usage.

The auxiliary society, the Pay-for-Play League, continued in a state of suspended animation. In point of combination other workers in the theatre have not been inactive. The National Society of Theatrical Employees has extended somewhat the scope of its Liverpool agreement, though this agreement last year led to an acute difference of opinion, as to its local application, between the Association and one or two of the managerial signatories. The Amalgamated Society of Musicians and the Orchestral Society carried out an important federation of their interests.

ACTORS' WAR SERVICES.

At the meeting at His Majesty's already referred to Sir Herbert Tree paid a worthy tribute to the share that actors have taken in the common cause of the War—not only in the raising of money, not only in lightening the painful hours of the wounded, not only in recruiting, but also in contributing proportionately from their comparatively small total to the forces in the field. He estimated that out of 8,000 actors of all ages—and one doubts if there are so many—1,500 had up to July joined the Colours. The figures are very much higher now. Of actors who have laid down their lives no exact roll can be given; for one thing, because many deaths were recorded under the private names, which were not the same as the professional. Amongst members of the profession dying in the great cause were Capt. Arthur Holmes-Gore, Mr. Harold Chapin, Mr. Lionel Mackinder, and Lieut. Wilbur Dartnell. To the last-named for gallant conduct fell, by a posthumous award, the V.C.; and Staff Lieut. Lambart and Captain Robert Loraine have received the D.S.O. and the M.C. "That island of England breeds very valiant creatures."

LAW.

The year has been without any special legislation in relation to places of amusement. On the other hand, professional litigation was during 1915 heavy in comparison with a generally quiet time in the Courts. The cases are too numerous to be dealt with here. Many of them concerned questions of contract. There were various copyright actions, the most interesting being perhaps the action brought for alleged cinematograph infringement of the novel "Three Weeks." In this case the question whether a genuine burlesque of a serious work constitutes an infringement of copyright was raised, but was not decided, as the judge found "Three Weeks" to be an immoral work, and therefore not entitled to the protection of the Court. The ambiguous copyright position of the United States of America in relation to protection under our Copyright Act, 1911, became much simplified by an Order in Council dated February 3, 1914, and operative as from the preceding January 1. This Order applies to literary, dramatic, musical, and artistic works whereof the authors are at the time of the making of the works citizens of the United States, and gives them substantially the same rights in unpublished works as are enjoyed by British subjects or residents within those parts of the British Dominions to which the Act extends. Affecting Sunday amusements, the Appeal Court held—reversing a previous decision—that a licensing authority may, under the Cinematograph Act, within the terms and conditions of the license forbid performances on Sunday.

VALE.

Not of 1915 can it be said, "Death should have play for lack of work." Amongst the veterans in retirement there died Mr. James Fernandez, Mr. E. S. Willard, Mr. Algernon Syms, Mr. T. P. Haynes, Mrs. Bernard Beere, Mrs. John Wood, Mrs. E. H. Brooke, Mrs. Henry Leigh, and Miss Maude Brennan; also Mr. Meredith Ball, a grand old man of theatre-music, and Mr. Morris Abrahams. The active list lost one of our best romantic actors in Mr. Lewis Waller, one of our best old-men actors in Mr. Charles Cartwright, one of our best low comedians in Mr. Arthur Williams, and one of our most pleasing leading ladies in Miss Evelyn d'Alroy; and also prominent in a long remainder were Mr. W. H. Denny, Mr. J. J. Dallas, Mr. James Blakeley, Mr. Lionel Mackinder, Mr. Arthur Estcourt, Mr. Charles Copland, and Mr. James Berry, a young actor of great promise. Musical-comedy management suffered an irreparable loss in Mr. George Edwardes, and operatic management one in Mr. Neil Forsyth, as Anglo-American management did in Mr. Charles Frohman. Dramatic authors dying during 1915 included Mr. Stephen Phillips, Mr. James T. Tanner, and Mr. Harold Chapin.



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BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

FOR the second year in succession the mighty influences of the World-War have seriously reduced the body of material upon which one had to rely for the purposes of this article. One might almost say that "Othello's occupation's gone!" with special reference to the reviewing of books dealing with theatrical and musical subjects; and paradoxically it is the presence of, and not the parting from "the plumed troop, and the big wars, That make ambition virtue!" that forms the theme of one's lament. As a matter of fact, barely a dozen volumes falling within the scope of "Books of the Year" have come up for discussion, and hence it will be impossible to adopt the usual system of classification into various sections. The publishing business may perhaps have done better than had been expected, but the chief departments that have enjoyed any real measure of prosperity have been those concerned with works of Fiction, and of books relating directly to the War. One might also add Biography, and fortunately several works of this nature of considerable interest and importance are included in the present list; whilst Criticism and Scholarship have, further, not been altogether neglected.

GOLDONI AND OTHERS.

American scholars are always prominent in the composition of books calling for research and erudition, and this applies not only to Archibald Henderson for "The Changing Drama," but to H. C. Chatfield-Taylor, already known as a biographer of Molière, for a similar work on Carlo Goldoni, "the Molière of Italy." This was published at 16s. net, by Chatto and Windus, was finely illustrated, and had among its most useful features a catalogue of Goldoni's numerous dramatic works, and also a full biographical chronology and a bibliography, prepared by Dr. von Standeeren. Besides carrying out his principal object, which was "to tell the story of Goldoni's life for English readers, and at the same time to trace the main currents of his prolific work for the stage of his day," Mr. Chatfield-Taylor has also been able to give a vivid picture of the "Merry Venetian" as a naturalistic painter of life. As he also pertinently and felicitously observes, "'Lovable painter of Nature,' as Voltaire affectionately called him, this faithful portrayer of a bygone age remains the most wholesome example of good humour in the realm of comedy." Mr. Henderson, who had previously written concerning "G. Bernard Shaw's Life and Works," and "European Dramatists," had for full title of his book under notice (which was published by Grant Richards, Limited), "The Changing Drama: Contributions and Tendencies." He regards the drama as "the symbol of a general movement in human consciousness," or, in other and more numerous words, as "a great movement, exhibiting the evolutionary growth of the human spirit and the enlargement of the domain of aesthetics." It is obvious, therefore, that this painstaking critic hardly looks upon the drama from the standpoint of entertainment at all, and this was brought out clearly when the treatise was discussed at length during the month of August.

JONES AND PERUGINI.

Henry Arthur Jones was as polemical and hardly as convincing as usual in the vigorously written preface, and the burlesque allegory, that with a few plays made up the volume (issued at 3s. 6d. by Chapman and Hall) that he styled "The Theatre of Ideas." The allegory itself was rather cheap and feeble stuff, but there were some eminently characteristic passages in the preface; for instance, those referring to the varied reception given to several of his best known plays, and to the distinction that should be drawn between Comedy and Burlesque. Some sentences from the latter run: "Comedy pricks us with a rapier through our correct, conventional every-

day dress. Burlesque strips us bare to the skin, and then lays on with bludgeous and clubs and nine-tails, while it romps and shouts around us." Few better books about Dancing have been written than "The Art of Ballet," by Mark E. Perugini (published by Martin Secker, at 15s. net). This was notable alike for the skilful and successful research shown by the author; for the interesting illustrations from old paintings, engravings, and photographs; for the historical surveys and chronological details given; and for a number of pieces of thoughtful and illuminating criticism. The following passage deserves transcribing *in extenso*:—"At this end of the history of an art some two thousand years old we find most recently in popular favour not English ballet as it was in the sixteenth century days of the essentially English masque; not French as it was in the seventeenth and eighteenth centuries; nor Italian as it was in the 'forties of last century; nor English as we have seen it at its best, at the Empire and Alhambra in the past quarter of a century, but the Russian ballet the balance of the arts; which the Russians have only been able to do by sheer technical efficiency—quite apart from ideas or ideals expressed—in all the arts of which the ballet is composed, and which has enabled them to do exactly that which they have set out to do."

"THE JOLLY DUCHESS."

In his "Sixty Years' Gossiping Record of Stage and Society (1777 to 1837)," entitled "The Jolly Duchess," and dealing with the varied career of Harriot Mellon, who afterwards became the Duchess of St. Albans, Charles E. Pearce has confirmed the reputation which he established with his book on "Polly Peachum" and "The Beggar's Opera," for the writing of works showing close and careful study of authorities, and full of valuable particulars about the eighteenth century stage. It gave especially piquant details respecting the abuse of the free list at Drury Lane in Sheridan's time, and also with regard to the behaviour of the different sections of the audiences in pit, gallery, and boxes. In an apt comparison between five gifted Irishwomen who became actresses celebrated in comedy, Mr. Pearce mentions "the tempestuous Kitty Clive, the irrepressible Peg Woffington, the elegant and slightly prim Eliza Farren, Dorothea Jordan, whose laugh was a ripple of joy, and Harriot Mellon, the child of Nature, whose animal spirits no reversion could damp."

REMINISCENCES AND ANECDOTES.

In "A Rambler's Recollections and Reflections," published at 10s. 6d. net by George Allen and Unwin, Limited, that celebrated thought-reader, Alfred Capper, spoke very frankly and freely about the vocation in which he has become so prominent, and he also gave a number of excellent anecdotes concerning Royal personages, political and religious notabilities, and also theatrical celebrities. His remarks respecting these last run:—"The theatrical profession always make an exceptionally good and sympathetic audience, and I have appeared at many functions at which the members of the profession have been present, and I have noted that they are almost invariably the best mediums." The same firm also issued, at 7s. 6d. net, a volume of florid Impressionist sketches entitled "Nights in Town," from the fluent pen of Thomas Burke, who, in the course of a series of pen-pictures of scenes of London by night, touched upon musical and other entertainment matters. There were some interesting allusions to theatrical and musical matters in Lord Redesdale's admirably written volumes of Reminiscences.

SOME MUSICAL BOOKS.

Under this heading brief reference might be made to Madame Hérítte-Viardo's memoirs, published by Mills and Boon, at 10s. 6d. net; to that useful book of reference, "Who's Who, in Music," compiled by H. Saxe-Wyndham and Geoffrey L'Epine (Pitman, 6s. net); and to Richard Northcott's privately printed little work on "Donizetti: A Sketch of His Life, and a Record of His Operas." Mr. Northcott has unearthed the curious fact that Gaetano Donizetti was "the grandson of a Scotchman, a native of Perthshire, whose name, Donald Izett, became corrupted to Donizetti when he went to Italy on a visit." In his record of notable performances of Donizetti's operas Mr. Northcott has pleasantly revived old memories, by mentioning the names of many famous operatic artists, dead or still living. It seems as yet premature to hope that 1916 may bring an ampler output of books falling within one's special province.

ACTORS AND THE WAR.



LIEUT. WILBUR DARTNELL, V.C.,

[Lafayette.

The first Actor to obtain the Victoria Cross.

Lieut. Dartnell was born in Australia. Having served with distinction in the South African and Matabele campaigns, he went to East Africa with the 25th Battalion Frontiersmen Fusiliers in February, 1915. Near Maktou (East Africa), on September 3, during a mounted infantry engagement, it was found impossible to get the more severely wounded away. Lieut. Dartnell, who was himself being carried away wounded in the leg, seeing the situation, and knowing that the enemy's black troops murdered the wounded, insisted on being left behind in the hope of being able to save the lives of the other wounded men. He gave his own life in the gallant attempt to save others.

ACTORS AND THE WAR.



CAPTAIN ROBERT LORAINE,

[*Lafayette.*]

who was last year awarded the Military Cross for a plucky fight in mid-air with German aeroplanes. Captain Loraine was wounded earlier in the war, recovered, and went back to the front.



STAFF-LIEUT. LAMBERT, D.S.O.

The first Actor to win this distinction. Lieut. Lambert has had to resign his commission on account of ill-health.

ACTORS AND THE WAR.



Lance-Corporal H. HAROLD CHAPIN,
Killed at the Front, September 26, 1915. Aged 29.



2nd Lieut. H. L. W. ARMSTRONG,
Killed at the Front, November 29, 1915.



Pte. W. LANCELOT LOWDER,
Grenadier Guards. Killed in action, September 30,
1915, in France.



Pte. JOHN F. KNOWLES,
1/4 Batt. Gordon Highlanders (Territorials). Fell in action May 5,
1915, somewhere in Flanders. A couple of years ago he gave up the
stage to study for the Church. He was the youngest brother of
James Forbes Knowles. He was only 24 years of age.

ACTORS AND THE WAR.



Pte. HENRY JOSEPH TRITSCHLER,
9th Batt. Devonshire Regt. Son of Mr. Conrad Tritschler. Mortally wounded in the charge at Loos, Sept. 25. Died at C.C.S. Vermelle two days later.



MR. LAWRENCE GROVE,
Royal Naval Reserve. Was invalided from Gallipoli, and, while on his way, passed peacefully away at Gibraltar on September 5.

SHAKESPEARE AND SHOREDITCH.

BY AUSTIN BRERETON.

THE FIRST LONDON PLAYHOUSE.

IN the summer of last year the London County Council made a pronouncement to the effect that some of its officers had discovered "the position of the site" of the first London playhouse. Moreover, the Council arrived at the decision to place a tablet, which should commemorate the site, on the wall of the Curtain Road School, Shoreditch. This good deed, however, is to be held in abeyance "until after the conclusion of the War," the excuse for the delay being "the necessity of restricting expenditure at the present time." Amidst a wilderness of bricks and mortar, it is impossible to identify the exact spot which was occupied by the first building erected in London for the performance of stage-plays, although the whereabouts of the site has not been in doubt since 1883. Again, the building was taken down and re-erected elsewhere in 1599. It is rather late in the history of the subject to erect a commemorative tablet, but better late than never. When, in due course, "after the conclusion of the War," the London County Council schools in Curtain Road record the fact that The Theatre stood somewhere here, the inscription will be akin to that of Mrs. Siddons in Baker Street, inasmuch as all vestiges of the great actress's house have been obliterated by modern buildings.

It is to be hoped that when, in the fulness of time, the tablet is erected it will record that the first London playhouse, aptly named The Theatre, was the scene of Shakespeare's first work in connection with the stage. Here he became associated with Burbage, the greatest tragic actor of his time, and here he entered into his apprenticeship to the art of acting. His earliest public efforts were made in Shoreditch, and The Theatre ultimately became the Globe, in Southwark, so intimately connected with the glory of his later life. Thus, one may consider The Theatre and the Globe in close relation to one another.

OLD SHOREDITCH.

Before proceeding further in this story of long ago, let us see how The Theatre came into being. Strictly speaking, it is not correct to describe this playhouse as being "in London." It stood without the City walls, and Shoreditch was then a halting-place for travellers from the Eastern counties, who sold their horses in this suburb and stayed for a night on their way to London. The Lion was a famous inn of Shoreditch in Shakespeare's day. "I'm to sup this night at the Lion in Shoreditch with certain gallants," says one of the characters in "Westward Ho!" (1607). Archery was practised in the fields hard by, and in the same fields the trained bands of the City met for exercise. The ancient name for Shoreditch—a district at the north-east side of London, bounded by Norton Folgate, Hoxton, and Hackney—was Soersditch (possibly contracted from Sewers ditch). John Stow, in his "Survey of London," has much to say concerning Shoreditch in the chapter on 'The Suburbs without the Walls.' All that is pertinent to this history is contained in one passage. Having described the journey from Aldgate, Houndsditch, and Bishopsgate, and having passed the parish church of St. "Buttolph," we come to "the hospital of St. Mary of Bethlehem, founded by a citizen of London, and as before is showed; up to the bars without the which is Norton Fall Gate, a liberty so called, belonging to the Dean of Paul's; thence up to the late dissolved priory of St. John Baptist, called Holywell, a house of nuns, of old time founded by a Bishop of London. Stephen Grausend, Bishop of London, about the year 1318, was a benefactor thereunto; re-edified by Sir Thomas Lovel, knight of the Garter, who built much there in the reigns of Henry VII.

and of Henry VIII.; he endowed this house with fair lands, and was there buried in a large chapel by him built for that purpose. This priory was valued at the suppression to have of lands two hundred and ninety-three pounds by year, and was surrendered 1539, the 31st of Henry VIII. The church thereof being pulled down, many houses have been built for the lodgings of noblemen, of strangers born, and other." So says the 1603 (the second) edition of Stow. But in the first edition, 1598, there is an important addition to the passage: "And neare thereunto are builded two publike houses for the acting and shewe of comedies, tragedies, and histories, for recreation. Whereof one is called the Courteine, the other the Theatre; both standing on the south-west side towards the field."

THE PRIORY OF ST. JOHN THE BAPTIST.

Stow has been taken to task and accused of "Puritanism" for the omission from the later edition of his "Survey" of the allusion to the theatres of Shoreditch, but, as they were wooden buildings and had disappeared from the suburb by the time his 1603 edition appeared, there is no occasion for assailing this grand old man. On the contrary, we must be grateful to him for mentioning the Shoreditch playhouses at all, for he thus gives us a sure clue to their position. Early in the twelfth century there was a well, situated on the eastern side of the Finsbury Fields, in the parish of St. Leonard's, Shoreditch, and this Holy Well is still commemorated in the district by Holywell Street. The site of the well, or stream, lay to the west of the High Street leading from Norton Folgate to Shoreditch Church. It was identified in 1883 as being one chain to the south of Bateman's Row and two chains to the east of Curtain Road. This well, and part of the land by which it was surrounded, were given between the years 1108 and 1128, by the prebend of Haliwell (Holywell), the prebendary having become absorbed in the Archdeaconry of London (in which the patronage of St. Leonard's, Shoreditch, is still vested), to some nuns of the Benedictine Order. Upon this land the nuns built a priory "to the honour of Christ, the blessed Virgin Mary, and St. John the Baptist." The last prioress of Haliwell was Sibilla Nudigate, who, upon the dissolution of the monasteries by Henry VIII. surrendered the property to the King in 1539.

JAMES BURBAGE, "JOYNER" AND ACTOR.

It is a rapid transition from the priory of St. John the Baptist to The Theatre. For in 1544 the greater part of the old priory buildings and much of the adjoining land were purchased by one Henry Webb. In 1576, we find part of the estate in the possession of a certain Giles Allen. It was in that year—on April 13—that "James Burbage of London joyner" secured from Allen a lease of houses and land situated between Finsbury Field and the public road from Bishopsgate to Finsbury Church, the western boundary being "a bricke wall next unto the feildes commonly called Finsbury Feildes." Now James Burbage, although a joiner by trade, was also an actor. In 1574 he was a member of the Earl of Leicester's company of players. What more natural, being both a joiner and actor, that he should wish to build a theatre? Indeed, it was for this purpose that he leased the Shoreditch property from Giles Allen. He had his place of residence in Holywell Street, Shoreditch, from 1576 to 1597. Dying in the latter year, he was buried in the parish church of St. Leonard's. A year before his death he acquired a house in Blackfriars, and converted it into the theatre of that name. His more distinguished son, Richard Burbage—Shakespeare's life-long friend, and the stage creator of Hamlet, Othello, and Lear—acted as a boy in his father's theatre in Shoreditch. Born in 1567, his ability was recognised in 1588. His chief impersonations took place in the years 1595 to 1618. He lived in Holywell Street from 1603 until 1619, when he died, and was buried in St. Leonard's. When Shakespeare came to London in 1586 he was twenty-two, Burbage being three years his junior. The friendship then begun in Shoreditch was never broken. Shakespeare, who died three years before his brother-player, remembered him in his will by leaving him money with which to buy a memorial ring. Burbage inherited his father's interest in the Blackfriars and Globe theatres.

SHAKESPEARE'S "WOODEN O."

Before coming to the arrival of Shakespeare in London, it is necessary to return to Giles Allen and James Burbage, and to note that the former agreed with the latter that, if Burbage expended a sum of two hundred pounds upon the buildings already on the estate, he should have the right "to take downe and carrie awaie to

his and their owne proper use all such buildinges and other thinges as should be builded, erected or sett upp, in or uppon the gardeines and voide groundes by the said indentures graunted, or anie parte thereof, by the said Jeames, his executors or assignes, either for a theatre or playinge place or for anie other lawefull use for his or their commodities." This covenant was taken advantage of in 1599, and, from the materials used in the theatre came the Globe, Shakespeare's "wooden O," described by the Chorus in "Henry V." In the twenty-three years which intervened between the erection of The Theatre and its demolition, the Burbages—James, and his two sons, Cuthbert and Richard—had a continual struggle with the authorities and with their landlords, the Allen family. The Theatre was used for various other amusements, such as fencing displays, and there were many unruly scenes from time to time which brought down the maledictions of the Lord Mayor of London and the clergy thereof. In 1578 The Theatre was denounced in good, set terms by a preacher at St. Paul's Cross, who asked, "Wyll not a fylthye playe wyth the blast of a trumpette sooner call thyther a thousande than an houres tolling of a bell bring to the sermon a hundred?—nay even heere in the Citie, without it be at this place and some other certaine ordinarie audience, where shall you finde a reasonable company?—whereas, if you resort to the Theatre, the Curtayne and other places of playes in the Citie, you shall on the Lords Day have these places, with many other that I cannot reckon, so full as possible they can throng."

Two years later the Lord Mayor had occasion to complain to the Privy Council of the "great disorder" at The Theatre. He beseeched their Lordships to bear in mind "that the players of playes which are used at The Theatre and other such places, and tumblers and such like, are a very superfluous sort of men and of suche facultie as the lawes have disallowed, and their exercise of those playes is a great hinderence of the service of God, who hath with His mighty hand so latelie admonished us of oure earnest repentance." The latter allusion is to the great earthquake of that year, 1580. The complaints of unruly conduct became so strong in 1592 that the Lords in Council, fearing the disturbances which usually occurred in consequence of the conduct of the London apprentices on Midsummer-night, made an order, on June 23, for the suppression of the nuisance: "for avoydinge of these unlawfull assemblies in those quarters, yt is thoughte meete yow shall take order that there be noe playes used in anye place nere thereaboutes, as the Theator, Curfayne or other usuall places there where the same are comonly used, nor no other sorte of unlawfull or forbidden pastymes that drawe togeather the baser sorte of people, from henceforth untill the feast of St. Michael." In 1597, Queen Elizabeth made an order in Council, which, by the way, was disregarded, for the removal of the Shoreditch theatres, the owners thereof being commanded "forthwith to plucke downe quite the stages, galleries and roomes that are made for people to stand in, and so to deface the same as they maie not be ymployed agayne to suche use." The Theatre continued to exist, despite this and other ordinances for its destruction, until 1599.

"DR. FAUSTUS," TARLTON, AND KEMPE.

Before coming to that event, let us glance at some of the plays produced there, and let us see how Shakespeare is associated with this memorable spot. Gosson, in his "Schoole of Abuse," 1579, mentions "The Blacksmith's Daughter" and "Catiline's Conspiracies"—"the first containing the treachery of Turkes, the honourable bountye of a noble minde, and the shining of vertue in distresse." In 1581, there was a "moral drama" in defence of plays, entitled "The Play of Playes." "The History of Caesar and Pompey" and "the playe of the Fabii" were acted at The Theatre. So also were the old play of "Hamlet" and Marlowe's "Doctor Faustus." Thomas Lodge, in his "Wit's Miserie," 1596, alludes to one who "looks as pale as the visard of the ghost which cried so miserally at the Theator, like an oister-wife, 'Hamlet, revenge.'" In the "Black Booke," 1604, we find: "He had a head of hayre like one of my divells in Doctor Faustus, when the olde Theatre crackt and frighted the audience." The famous drolls and dancers, Richard Tarlton (who died in 1588) and William Kemp, were favourites at The Theatre. Tarlton, like James Burbage, was one the Earl of Leicester's players, and, in 1583, one of Queen Elizabeth's company of twelve players. His comic acting, his improvisations, and his dancing made him beloved of the multitude. Kemp was noted for his jigs and comic songs. He appeared, together with Shakespeare and Burbage, before Queen Elizabeth at Greenwich in 1594. His Peter in "Romeo and Juliet" and Dogberry in "Much Ado About Nothing"

were celebrated performances. It was Kemp who danced a morris-dance from London to Norwich in 1599. His account of this "daunce," entitled "Kemps Nine Daies Wonder," published in 1600, is a scarce and most entertaining volume, "Wherein is somewhat set downe worth note; to reprove the slaunders said of him: many things merrie, nothing hurtfull."

SHAKESPEARE IN LONDON.

Shakespeare came to London in 1586, his theatrical career beginning soon afterwards. That beginning was in a very minor way. Before that period he earned a living in a still more humble capacity—by caring for the horses of the better-class patrons of The Theatre, who rode out from the City through Finsbury Fields to the playhouse. There are many contemporary allusions to the practice of riding to the theatre on horseback. "He rides into the fieldes playes to behold" is said (in a pamphlet of 1599) of a man who imitated his betters. In the Induction to Ben Jonson's "Cynthia's Revels" (1600), there is an allusion to this custom, which fell into disuse after the Restoration. If there is no absolute and convincing evidence that Shakespeare held horses for the visitors to The Theatre, on the other hand tradition is a good witness on the point. Sir William Davenant gave credence to the story, and from him the tradition—to call it no more—descended to Betterton, and so on until it reached Dr. Johnson, whose informant was Pope. The worthy Johnson embellished the anecdote. Had he left it at the mere fact, or supposition, that Shakespeare earned his livelihood for a brief space in the humble capacity of tending horses, all might have been well, and the various biographers and controversialists would have been spared much trouble. Samuel Johnson, however, in 1765, gave his weighty authority to the following story: "In the time of Elizabeth coaches being yet uncommon and hired coaches not at all in use, those who were too proud, too tender, or too idle to walk went on horseback to any distant business or diversion; many came on horseback to the play, and when Shakespeare fled to London from the terror of a criminal prosecution, his first expedient was to wait at the door of the play-house, and hold the horses of those that had no servants that they might be ready again after the performance; in this office he became so conspicuous for his care and readiness that in a short time every man as he alighted called for Will Shakespeare, and scarcely any other waiter was trusted with a horse while Will Shakespeare could be had; this was the first dawn of better fortune; Shakespeare, finding more horses put into his hand than he could hold, hired boys to wait under his inspection, who, when Will Shakespeare was summoned, were immediately to present themselves, I am Shakespeare's boy, sir; in time Shakespeare found higher employment, but as long as the practice of riding to the play-house continued, the waiters that held the horses retained the appellation of 'Shakespeare's Boys.'"

SHAKESPEARE A "SERVITUDE."

This embellishment of the Davenant tradition of the previous century has caused many writers to ignore some patent facts. In the first place, James Burbage had stables of his own and made a business of caring for the horses of his patrons. That business was an important one, for horse-stealing was a common form of theft in his day, and was punished but lightly. Therefore, the care of the animals was by no means a haphazard kind of thing, but called for the employment of an honest custodian. In "Ratseis Ghost," a tract published in 1605, the sentence "I have heard indeede of some that have gone to London *very meanly* and have come in time to be exceeding wealthy," is supposed to refer to Shakespeare. Nicholas Rowe, in his biography of Shakespeare (1709), says that the dramatist "was received into the company then in being at first in a very mean rank." William Castle, the parish clerk of Stratford-on-Avon during the greater part of the second half of the seventeenth century, used to relate that Shakespeare "was received into the playhouse as a servitude" (servitor). Edmund Malone, in 1780, stated that, according to a stage tradition, Shakespeare's "first office in the theatre was that of prompter's attendant, whose employment it is to give the performers notice to be ready to enter as often as the business of the play requires their appearance on the stage." The transition from one kind of "servitude" to another is easily understood, especially if we bear in mind that James Burbage, "joyner," actor, and theatre proprietor, was also the owner of stables for horses, that he lived within a few yards of the playhouse, and that his son, Richard, was a youth some three years the junior of Will Shakespeare,

DEMOLITION OF THE THEATRE.

There is no doubt that The Theatre was the stage upon which Shakespeare, first as call-boy, then as actor, made his initial essays in the theatric field. Here he learnt his business as player and as playwright. Here, as in the case of "Hamlet," he saw many of the old dramas which he afterwards used as the foundation of his own. In 1599, when The Theatre was demolished, he was approaching the maturity of his genius. He must have had many a kindly thought for the old playhouse in Shoreditch and the friendships which he had made within it. If he regretted the demolition of the scene of his early efforts on the stage, he surely rejoiced when he saw The Theatre re-erected as the Globe upon the banks of the Thames. The transformation came about through the cupidity of Giles Allen and the activities of the Burbages, Cuthbert and Richard. As we have seen, the City Fathers, even Elizabeth herself, had protested against the disturbances of various kinds which were attributed to the playhouses of Shoreditch. There were financial troubles as well, and these money matters grew pressing after the death of the elder Burbage in 1597. In that year, also, the original lease expired, and Allen would not extend the period, although he permitted the Burbages to remain in occupation as tenants. Allen was minded, "seeing the greate and grevous abuses that grewe by the Theater, to pull downe the same and to conuerte the wood and timber thereof to some better use." This unamiable design was frustrated by the Burbages, who, taking advantage of the clause in their father's lease of 1576, instructed one Peter Streete, carpenter and builder, to take down The Theatre. This was done and the materials removed to Southwark. The transference took place at the end of January, 1599.

THE FIRST "PROPRIETARY" SEATS.

One of the most interesting bits in the history of The Theatre is the evidence which we have of the existence as far back as the sixteenth century of one of the greatest bug-bears of the playhouse—proprietary seats, an evil which has grown into rank abuse in our own day. In a proposed new lease, which was discussed in 1535, the rapacious Giles Allen made the following stipulation: "And further that yt shall or maye be lawfull for the sayde Gyles and for hys wyfe and familie, upon lawfull request therefore made to the sayde Jeames Burbage, his executors or assignes, to enter or come into the premisses, and their in some one of the upper romes to have such convenient place to sett or stande to se such playes as shal be ther played, freely without anything therefore payeing, soe that the sayde gyles, hys wyfe and familie, doe come and take ther places before they shal be taken upp by any others."

The Theatre was of considerable size and extensively embellished. It was called a "gorgeous playing-place" in an attack by a certain divine of the period. It was octagonal in shape, with scaffolds or stages around the arena. The galleries were protected from the weather, but the building was open at the top. There were tying-rooms for the players, and, when dramas were represented, a movable stage occupied the arena. It was erected at a cost of "one thousand markes," that is, over £600, a large sum of money in Shakespeare's day. Its removal by the Burbages in 1599 was followed by a lawsuit, Allen estimating the value of the building at £700. The charge for admission was a penny, but this sum was only for standing room on the ground (which was exposed to the sky and weather). But there were other charges. William Lambarde, the historian of Kent, in his "Perambulation," first published in 1570, says in his second edition, 1596, "none who go to Paris Gardein, the Bell Savage, or Theatre, to beholde beare-baiting, enterludes or fence play, can account of any pleasant spectacle unlessse they first pay one pennie at the gate, another at the entrie of the scaffold, and the thirde for a quiet standing." There were upper and lower galleries, both covered in, but it does not appear that there were any seats.

THE SITE OF THE THEATRE.

One note as to the site of The Theatre, and so, as old Stow would say, an end to that subject. It is not necessary to quote the ancient deeds in regard to the lease of the land upon which it stood or to cite old documents in Latin and difficult English. All that research was made by the late James Orchard Halliwell-Phillips, whose "Outlines of the Life of Shakespeare" was first issued in 1881. I am the happy possessor of an autograph copy of the 1883 edition given by the author to the late E. L. Blanchard, and in the fifty pages dealing with the subject of this article there is a mine of wealth concerning

the site of The Theatre. With loving care, and having all the original documents before him, this great Shakespearean scholar was enabled to establish the exact locality of the Burbage estate, "the southern boundary of which extended from the western side of the lower gate of the Priory to Finsbury Fields, the back wall separating the latter from Burbage's property being represented in Aggas's map in a north-east direction from Holywell Lane on the west of the Priory Buildings, though, as previously stated, the wall in that map is placed too near Shoreditch." Thus, Halliwell-Phillips confirms Stow, who, in the passage already quoted, alludes to The Theatre and the Curtain as standing "on the south-west side toward the Field."

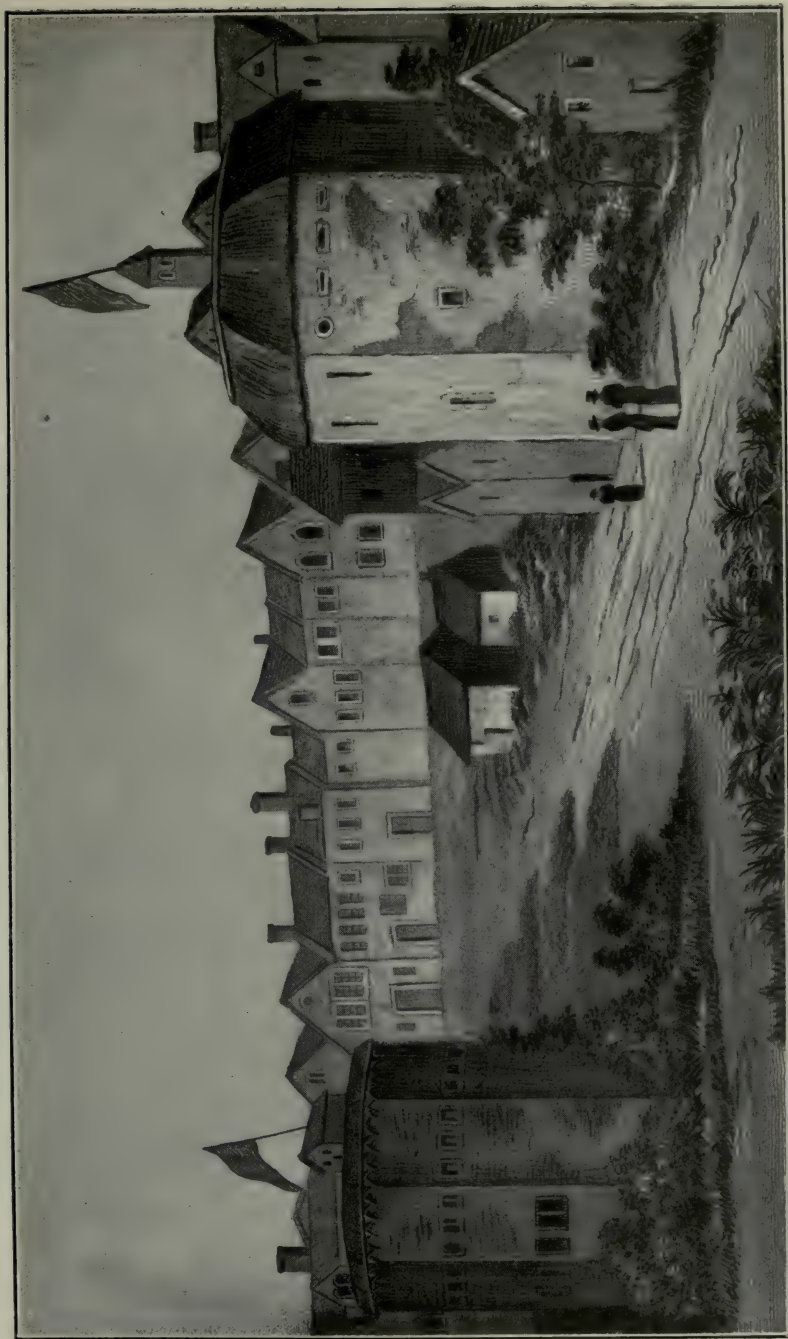
Thanks to the courtesy of the librarian of the Guildhall library, Mr. Bernard Kettle, I have made a minute study of the Aggas, or Agas, map—there are only two copies in existence, one at the Guildhall, the other at Cambridge—and I have also studied the later maps. I am, therefore, able to verify the conclusions arrived at by Halliwell-Phillips. He placed the site of The Theatre as "behind the Board school in Curtain Road—that is to say, west of New Inn Street." This is substantially the same situation as that described in the recent "discovery" which identifies the site of The Theatre as some "20 feet north of the existing north frontage of New Inn Yard." If any one is sufficiently curious in this matter, he can now descend from the High Street, Shoreditch, either by Bateman's Row or New Inn Yard, and, standing midway between these passages, with his back to Socrates Place—shades of the Athenian philosopher!—he can gaze upon the back of the County Council school and think that, within a few feet of where he is, once stood The Theatre where Shakespeare tended horses, and, as a "servitude," earned his first practical experience in the actor's calling. It is, though, hardly, worth the trouble of a journey to this unlovely neighbourhood of furniture and bedding factories, cheap eating-houses, and frowzy women who come to their doors and stare in open-mouthed wonder at the stranger within their alleys. Far better is it to study the old map which accompanies this article and to picture in imagination the patrons of the playhouse riding through the country from the City walls, through Finsbury Field, to The Theatre, there to be received by the willing youth of twenty-two who was destined to become the great dramatist.

THE MAP OF SHAKESPEARE'S LONDON.

The Aggas map of old London is well worth studying—an excellent reproduction, the work of Mr. Emery Walker, was published by the London Topographical Society in December, 1905—for, as it has been truly said, an hour thus employed "will give the inquirer a better idea of Tudor London than a week spent in poring over honest John Stow and the learned tomes of Speed and Maitland." Randolph, or Ralph Agas (his name is spelt both ways), a land surveyor, born in Suffolk, is celebrated for his maps of Oxford (1578), Cambridge (1592), and London. His wonderful map, or view, of London, which is just over six feet in length, is usually ascribed to the year 1561. It really represents London as it existed in the period 1560-1570. A copy made by one Vertue for the Society of Antiquaries, and published at their expense in 1737, contains many inaccuracies. The Guildhall map—which was purchased at a sale by auction in 1841 for £26—was photographed and reproduced in facsimile, together with some historical notes by Mr. W. H. Overall, the then City librarian, in 1874. The old Roman walls are clearly defined, and so also are the City gates—Ludgate, Newgate, Aldersgate, Cripplegate, Moorgate, and Aldgate. Aggas, who died in 1621, when over eighty years of age, practised in London for forty years; he lived in Holborn, near Fetter Lane. He was frequently consulted by Lord Burleigh, Queen Elizabeth's High Treasurer. His map is a magnificent picture of the London of Shakespeare. When happier days come, and this splendid map is again visible to the public—it is now ensconced in a safe in the vaults of the Guildhall—those who really love Shakespeare should study this elaborate picture of the London which was his. It needs but little time to trace his footsteps from Shoreditch to Southwark, and back, by Blackfriars, to the scene of his first efforts on the stage and to the house of his friends, the Burbages, in Holywell Lane, which he visited many a time and oft, after he had won undying fame, as well as in his youthful days.

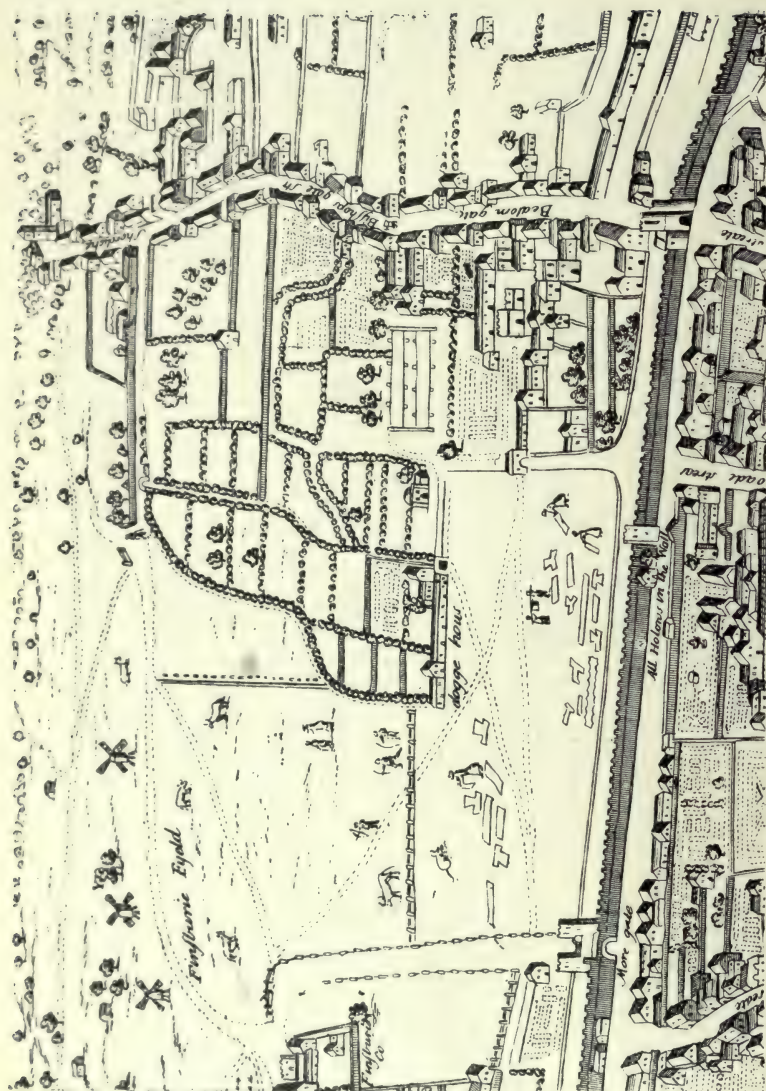
THE CURTAIN PLAYHOUSE.

In the old records, The Theatre and the Curtain are almost invariably mentioned together. They stood in close proximity to one another, and they were both built



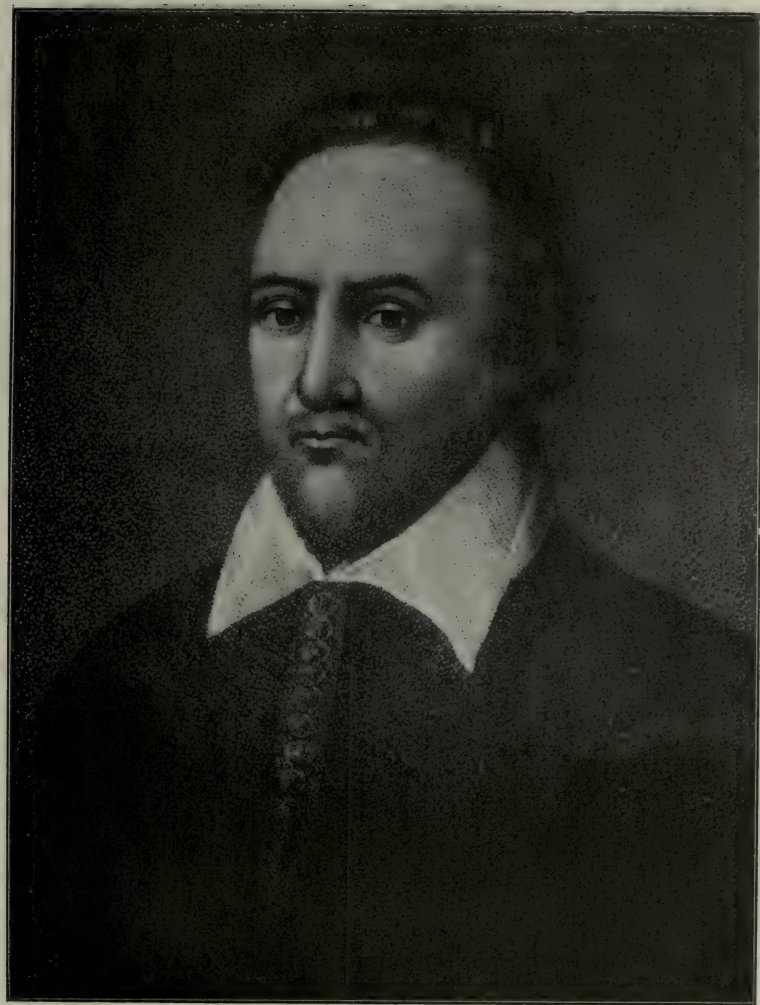
THE GLOBE THEATRE, BANKSIDE, SOUTHWARK

(on the left the Bear Garden).



SHAKESPEARE AND SHOREDITCH.

The Theatre, the first public playhouse erected in London, to which Shakespeare came from Stratford-on-Avon in 1586, stood on the ground shown in this map a little to the south-west of the church of St. Leonard (at the top). It was, approximately, between the three trees which are separated by a wall and barn from the eight trees near to Shoreditch.



RICHARD BURBAGE.

about the same time, the Curtain a little later than The Theatre. It was a somewhat smaller house, and in a still more open place, being farther south than The Theatre. The site is now denoted by Hewitt Street. Formerly, this was Curtain Court; it was afterwards Gloucester Row, then Gloucester Street. Hewitt Street is a modern appellation. Dirty as it is, there are a few old houses in it, and it is easier to imagine the site of the Curtain than that of its companion playhouse, The Theatre. The Curtain took its name from the land upon which it stood—a large tract of ground which formed part of the estate of Holywell Priory. The entrance to the Priory was on the north of Holywell Lane, the Curtain ground occupying the southern site. Later on, there were several buildings, one called the Curtain House, on this ground. In the Aggas map, what is now Curtain Road is simply called the Curtain. The Curtain theatre was alluded to by name in the month of December, 1577. But it was coupled with The Theatre in a denunciation made at Pawle's Crosse in November of that year. "Looke but uppon the common playes in London and see the multitude that flocketh to them and followeth them; beholde the sumptuous theatre houses, a continual monument of London's prodigalite and folly." These "sumptuous theatre houses" of the end of the sixteenth century were the resort of the disreputable characters of the City, and they too often deserved the censure which was so freely passed upon them. "It is the fashion of youtthes," said Stephen Gosson in his "Playes Confuted in Five Actions" (1582), "to go first into the yarde and to carry their eye through every gallery; then, like unto ravens, where they spye the carion, thither they flye and presse as nere to the fairest as they can . . . he taketh himself for a jolly fellow that is noted of most to be busiest with women in all such places."

Although Shakespeare was familiar with the Curtain, his chief, if not only connection with it as playwright is concerned with "Romeo and Juliet." There is some evidence that Shakespeare's first tragedy (written in 1592) was acted at the Curtain in 1596 or 1597. It is also conjectured that Ben Jonson's comedy, "Every Man in his Humour," was produced there in 1598, through the friendly influence of Shakespeare. Be this as it may, the Curtain had no intimate history with Shakespeare such as that which hallows the first of London's playhouses.

MISCELLANEOUS EVENTS OF THE YEAR.

January 23.—Opening of Theatre Girls' Club by the Duchess of Bedford.

March 14.—The thirty-first annual dinner of the Playgoers' Club took place at the Hotel Cecil, with the President, Mr. Marshall Hall, K.C., M.P., in the chair. The members of the Concert Party who went to the Front to entertain the troops were the guests of honour.

March 21.—The Music Hall Ladies' Guild Annual Ball was held at the Hotel Cecil.

March 28.—The O.P. Club Ladies' Dinner was held at the Hotel Cecil, with Mr. Carl Hentschel, the President, in the chair.

May 11.—Supper given in honour of Madame Réjane by the Critics' Circle at the Savoy Hotel.

May 25.—A memorial service for the late Charles Frohman was held at St. Martin-in-the-Fields.

July 6.—A Luncheon and Auction Sale took place at the Savoy Hotel in aid of the Three Arts Women's Employment Fund.

July 18.—Mr. James W. Mathews was presented with an illuminated address by Masonic friends at Frascati's Restaurant prior to sailing for America to take up the management of the New York Hippodrome.

July 19.—Farewell Dinner given by members of the Savage Club to Mr. James W. Mathews. Mr. J. E. Preston Mudcock ("Dick Donovan") was in the chair.

July 20.—The annual garden party in aid of the Actors' Orphanage Fund took place in the Botanic Gardens, Regent's Park.

July 25.—Formal opening by Mr. Cyril Maude of the new Actors' Orphanage home at Langley.

December 19.—A "Dinner *Matinée*" was given by the O.P. Club in the Grand Hall at the Hotel Cecil, with Lady Tree in the chair.

December 19.—The third annual social of the *Charley's Aunt* Club was held at the London Opera House, Mrs. Brandon Thomas presiding.

FIRES IN THEATRES.

February 13.—Theatre destroyed by fire. Royal, Bedford

May 23.—The Stadium, Barrow-in-Furness totally destroyed.

June 4.—Playhouse. Stafford, severely damaged. Estimated loss, £1,500.

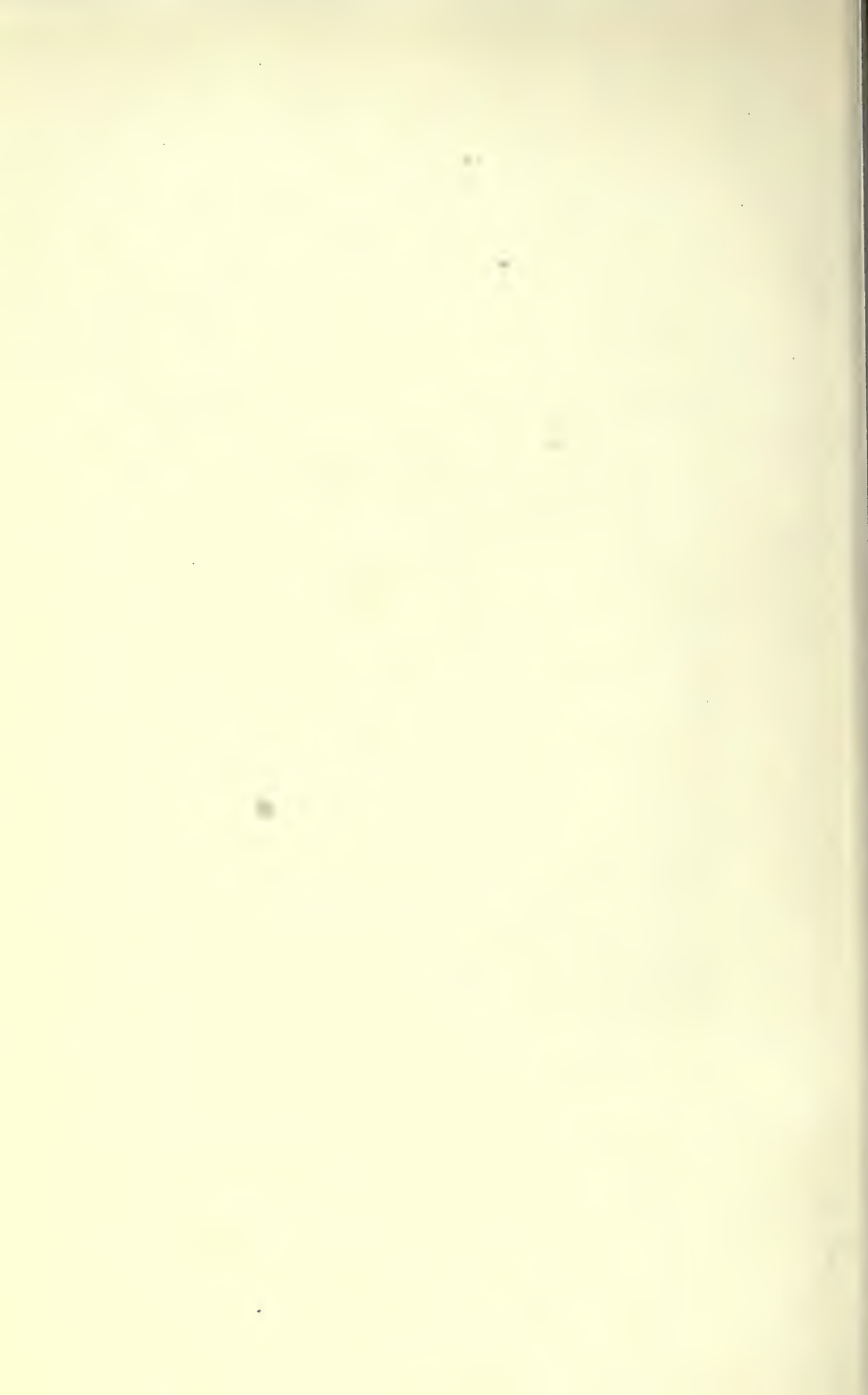


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THE VARIETY YEAR.

BY E. M. SANSOM.

THE manner in which the world of Variety kept up its position during the War year of 1915 has been a constant source of surprise even to those most intimately concerned in the industry. It would indeed have needed a very optimistic prophet to have foretold at the end of December, 1914, that the next twelve months would produce extra dividends for the prosperous music halls, and give to shareholders in certain "white elephant" establishments the first return upon their investments that they had enjoyed for many a year. The explanation of this state of affairs is not far to seek, and the three most generally attributed causes are—(1) the need of the public for some light form of entertainment which, while not taxing their mentality to any great extent, will yet provide an antidote to the depression which naturally accompanies a state of war; (2) the large number of troops in training and Colonial troops resident temporarily in this country; and (3) the keen desire of soldiers on leave from the front or convalescent after wounds to forget themselves for a while in the enjoyment of the light and bright fare which the music hall offers. Abraham Lincoln is credited with saying during the American Civil War, "I must either go to the theatre or go mad," and this has been a common feeling in England during the past year. Places of amusement have been the safety valves for the populace, and Variety might almost be described as a "starred trade," so necessary has it proved itself to the community.

THE CO-OPERATIVE SYSTEM.

The co-operative scheme adopted by managers and artists in the early days of the War served its purpose, and made it possible for business to be continued under normal conditions at a time when chaos threatened. All kinds of twists and turns were practised by partners in the scheme with a view to increasing personal interests, the natural sequence being that a great amount of dissatisfaction was caused among those who had as a consequence to suffer. The main causes of complaint were the overloading of bills by the managers and the exorbitant salaries asked by some artists. The scheme was tried for some weeks, and undoubtedly it went a long way towards allaying threatened panic; but long before the time came for a renewal of the system it was clear that the artists would have no more of it. They had sacrificed, according to official computations, something like £100,000, and they felt that with business as good as, and in many cases better than it had been, they were entitled to proceed upon the conditions laid down in their contracts. This point of view coincided with the opinions of two of the most influential proprietors—Mr. Oswald Stoll and Mr. Charles Gulliver—and Mr. Frank Allen was, in the main, also in agreement. The middle of January saw the members of the Variety Artists' Federation gathered in force at the Trocadero Restaurant, and a resolution was unanimously passed which had the effect of terminating the co-operative scheme on January 31, though certain powers were given to the executive committee to deal with—on lines suggested by Mr. Stoll—any cases of hardship that might arise at halls where it was impossible to keep open and pay full salaries. Thus after a life of twenty-four weeks the co-operative scheme died a natural death, regretted by very few—those who had found themselves "on velvet," with 50 per cent. of their gross takings with which to pay their way. It should be mentioned that a sum of over £1,000 was raised by means of a levy upon the takings of halls running on the co-operative system for the benefit of members of the V.A.F. who suffered unduly in the sharing process. Much of this was expended, for there were many cases of great hardship; but a considerable balance remains, even after the contributions of the de Frece halls and the Moss Empires—amounting to £200—have been deducted, for the benefit of the Variety Artists' Benevolent Fund. One great redeeming feature of the co-operative scheme was that the necessity of pre-

serving the business gave both artists and managers a common ground upon which to meet, and there can be little doubt that the V.A.F. considerably increased the respect in which the former were held by the managers by the tactful manner in which negotiations were carried out in their behalf.

THE CONSTITUTION OF PROGRAMMES.

In the old days a programme that had not a score or more of prominent names upon it had little chance of filling a West End house, and at outlying places and in the provinces quantity was a considerable factor in success. The multiplication of music halls, however, has tended towards a reduction in the number of artists engaged at a particular hall, though, of course, the aggregate of turns has increased enormously. Revues, which had become a craze during 1914, retained their hold upon the affections of the public during 1915, with the result that many familiar music hall artists found themselves crowded out by the newer form of entertainment. The popularity of revues has been welcomed by many proprietors, who see an opportunity to "freeze" the highly paid artist into submission to managerial terms. One of the most prominent of the booking managers put the matter succinctly to an equally important lady "star" when he said, "The public want revues, and we are going to give them revues for all we are worth. In the end you artists with the big salaries will either have to come into our revues or will have to accept any engagements which we may have to offer at our price." There is little doubt that Mr. Booker was indulging in elocutionary acrobatics, otherwise "talking through his hat," because the public will be the final arbiters, and if they want the old favourites they will have them. If one hall has plumped for revues, and nothing but revues, a tired public would await with calm the advent of another manager who would give them the old familiar favourites. These remarks apply more particularly to the future, because it has been evident during the past year that individual artists have suffered greatly at the expense of revues. It is necessary to point out that a system of sharing terms—similar to that obtaining in provincial and suburban theatrical circles—has been introduced by managers for the benefit or otherwise of touring revues. Thus the proprietor of "I'm in the Cart" revue might find himself rejoicing in the possession of a whole tour, but later, on completion of his contracts, discovering that he is living up to his title. In many cases revues have to "take over the bill"—that is to say, have to undertake the responsibility of the salaries of those individual artists who have already been engaged by the management. Thus has the resident manager introduced a new kind of "50-50"—he takes 50 per cent. of the gross receipts and the remainder goes to a revue proprietor, who has to pay the salaries of the other people in the bill before he can touch any money for his own company. The revue proprietor cannot reasonably expect to make money at every hall on these lines, and he will frequently find that the profit on the swings does not balance the loss on the roundabouts, but the manager of the hall, having transferred his risk to a third party, has nothing to lose and everything to gain. Can it be wondered at, therefore, that booking managers are more anxious to engage revues on sharing terms than star artists at large salaries? In the course of time it is possible that the sharing system will be generally offered to "tops of the bill"; 1915 has found many instances of the beginnings of the practice.

REVUES.

The subject of revues is dealt with at length in another part of this Year Book, but any review of the year's work in the variety theatres would be incomplete without a reference to what, after all, has been the chief constituent of the majority of programmes. To the number of revues there would appear to be no end, and dozens of pieces whose chief claims are a certain inconsequence and a quaint title were touring with apparent success at the end of 1915, having ousted a large number of pantomimes from public favour. Those, like Ernest C. Rolls, who were the pioneers of this form of entertainment for touring purposes, continue to arrange further productions, and West End houses, like the Alhambra, the Empire, the Hippodrome, and the Pavilion, find in revue their chief source of strength. These facts clearly indicate that revues have come to stay. That they will take on new and varying forms is probable, but there is no getting away from the fact that the music hall public does not seek to be educated, and the formlessness of a revue is a recommendation when it is allied with smart staging and dressing, lively numbers, and clever artists. Some of the best of the 1915 revues have been "The Passing Show of 1915" and "Bric-à-Brac," at the Palace; the London Hippodrome's "Push and Go" and "Joyland"; "Watch Your Step," at the Empire, with Joseph Coyne,

George Graves, and Ethel Levey as the principals; "5064 Gerrard," at the Alhambra; "Honi Soit," a French-English piece, at the London Pavilion; "Venus, Ltd.," "Good Evening," and "The Other Department," three of Ernest C. Rolls's latest and most successful contributions; "Brides," "Sugar and Spice," and "Peaches," with which the Collins-Braham-Blow combination added laurels already gained with "Redheads"; and the Wylie-Tate pieces, "The Passing Show" (the touring version of the Palace show) and "Kiss Me, Sergeant." Mr. Harry Day has been one of the most enterprising and prolific of revue sponsors, and has toured the Hippodrome productions of "Business as Usual" and "Hullo! Tango" (the latter as "Merry Moments"), as well as "Excuse Me," "Keep to the Right," "Made in England," "Passing Events," and other pieces. Fred Karno's "Hot and Cold" and an All-Women revue, George Shurley's "Search me," "All Scotch," and Sidney Burns' "Don't Tempt Me" and "She's a Daisy," are other touring revues which have made their mark. A notable success was scored at the end of the year by Wilkie Bard, who reproduced "The Whirl of the Town" at the Palladium and subsequently on tour.

Happily the enterprise of those producers who considered mainly the exhibition of feminine charms in chorus have been restrained, a strongly worded circular on the subject by the Lord Chamberlain in the summer acting as a very effective break-water. Very little is asked of producers by the public—a piece with the appearance of a musical comedy, and humour of the pantomime order, is apparently all that is necessary in many cases for success—but a clean, bright show is essential.

FOR THE WOUNDED.

The occupants of the military hospitals throughout the country have been cheered and helped enormously by the services, ungrudgingly given, of music hall artists. It is no easy matter to be entertaining in the presence of suffering, but the fine work of the artists has helped our wounded heroes to forget for a brief spell their tragic experiences and their pain, and the healthy tonic of a good laugh has been provided in abundant quantities by performers. In many towns—Edinburgh and Eastbourne, for example—weekly visits to hospitals have been paid by parties of artists from the local halls, and the testimony of doctors, nurses, and patients as to the beneficial effects of the arrangements indicates that the work is among the finest that artists can accomplish during War time, and that it must be continued and extended during 1916 and as long as the necessity is present. Much good work is done by amateurs in this direction, but the Tommy's affections are for the "pro." whom he has heard at his own music hall, or knows by repute.

At the beginning of the year Mr. Seymour Hicks took a band of artists for a tour of the rest camps, etc., in France. The company consisted of Ellaline Terriss, Gladys Cooper, Ivy St. Helier, Olga, Elgar, and Eli Hudson, Seymour Hicks, Ben Davies, W. F. Frame, and Will Van Allen, with Mr. W. H. Boardman as manager. The experiment was wholly successful, and it has been repeated with other parties (notably those organised by Miss Lena Ashwell) during the year.

SOME SONG SUCCESSSES.

1914 was "Tipperary" year, and the natural successor to the immensely successful Irish ditty which the men of the First Expeditionary Force made famous has been "Till the boys come home," a popular ditty by Ivor Novello, which has found a place in many productions. A song in the nature of a vocal curiosity has been "When the moon shines bright on Charlie Chaplin." Written by a fourteen-year-old boy and set to the familiar music of an old number, "Red Wing," it had little to recommend it from a literary point of view, but it caught the fancy of the public, both military and civil, and for some months was a craze. Among the most successful ballads of the year have been "Somebody knows—Somebody cares," "Show me the way to your heart," "Blue Eyes," "You were the first one to teach me to love," "When Irish eyes are smiling," "A little bit of heaven," and "When the Angelus is ringing." In the category of popular numbers with a military flavour must be placed "Cassidy," "All the boys in khaki get the nice girls," "Sergeant Macadoo," and "We must all fall in." The ragtime influence has been upon many other ditties, and "He's a ragpicker," "Good-bye, Virginia," "You great big wonderful baby," "Mississippi Cabaret," and "Oh, Mr. Rubinstein" are numbers which have been successfully introduced and retain their attractive qualities at the end of the year. Thanks to a facility for providing catchy numbers for revues, Herman Darewski has been one of the most successful song writers of the year, and his talented younger brother, Max Darewski, has also scored with similar items. Lawrence Wright,

Nat D. Ayer, and Ivor Novello are others who have enhanced their reputations during 1915.

CHARITY.

The charitable nature of the average music hall artist is proverbial; never is there a worthy public cause which asks in vain for the assistance in fund-raising entertainments of members of the profession. With the multitude of War charities making a constant appeal, there has been ample opportunity for the help of the profession, and this has been willingly rendered at innumerable matinées and other special performances. It is impossible to compute the amount of money raised in this way, but an excellent example of the practical charity of the profession was found in the New Year's Gifts to soldiers and sailors which was organised by the late W. H. Clemart at the beginning of 1915. In a very few weeks nearly £1,500 was raised among artists, this sum being sufficient to build and equip a Y.M.C.A. recreation hut for troops in Dover, and to give amounts of £567 to the funds organised by Lady French and Lady Jellicoe.

It is a curious fact that music hall artists appear to prefer to help outside objects rather than their own charities. There are notable exceptions to this rule, but the constant generosity of these individuals rather emphasises the lack of enthusiasm among the profession generally. There are two splendid music hall charities—the Variety Artists' Benevolent Fund and Institution, and the Music Hall Ladies' Guild. The former, which deals with general relief as well as keeps about a score of old performers in a fine institution at Twickenham, has rather languished during the year. Dinners and other sources of revenue have not been available during 1915, but applications for assistance have been constant and increasing. In November THE STAGE organised a special appeal on behalf of the Fund, and at the end of the year a total of £900 was reached. This result, excellent as it is, is not nearly as good as it ought to be. Variety is one of the richest of the professions; it has hardly been touched by the War, and the duty of the profession is to put their Fund upon a sound basis. It ought not to be a difficult matter to raise sufficient funds to make the V.A.B.F. and I. permanently sound, so that instead of off-recurring appeals for financial help there should be, say, an annual dinner only. That is the ideal; whether it is possible of realisation is a matter solely for the artists. If the leaders of the profession can be persuaded to take their proper parts—not only in contributing, but in organising and directing, using their influence to its best advantage—the achievement should be comparatively easy.

The spirit which animates the workers in the cause of the Music Hall Ladies' Guild has produced excellent results. Actual figures are not available, but enough is known to indicate that no deserving case ever appeals in vain to the Guild; that an enormous amount of good work is performed, especially among the women and children of the profession; and that the Guild has in hand a substantial cash balance (so strong financially are they that they have been able to vote £50 to the special appeal of THE STAGE for the V.A.B.F. and I.). The deeds of the Ladies' Guild are more eloquent than any words could be, and the hard-working officers and committee deserve the heartiest thanks of the profession.

Although not strictly a music hall charity, reference is necessary to the War Seal Fund of Mr. Oswald Stoll, which seeks to raise by means of stamps sufficient money to build flats for disabled soldiers and sailors. Thanks to the labours of individuals (Mr. Julien Henry has raised many hundreds of pounds) and societies (the Grand Order of Water Rats and the Ladies' Guild are each seeking to raise the £400 necessary to endow a flat) the fund appears to be doing well.

THE V.A.F. AND OTHER SOCIETIES.

Over 1,000 new members have entered the ranks of the Variety Artists' Federation during the year, and the society has at its back a reserve fund amounting to £12,000. This access of membership is as it should be, and it is a constant source of wonder to most of us that anybody can be found who is so blind to self-interest (putting the matter on the lowest plane) as to remain outside the scope and influence of the Federation. It has much to offer; it has done and will do great work for the artist, but the larger its membership the fuller will be its authority, and the more power it will assert in the remedying of abuses which performers have to suffer. The new chairman of the Federation, Mr. Fred Russell, naturally spent his early months in gathering the various threads of his new position, but there have been several indications that he means to make a success of his new rôle and to uphold the best traditions of the V.A.F. A reduction of entrance fees for the poorer members of the profession, especially those engaged in revues, and a greater facility for the pur-

chase of contribution stamps in the provinces are changes which remove two stumbling-blocks to membership. In a way these are small matters, but they are movements in the right direction, and show that Mr. Russell has a keen eye for the interests of the profession as a whole.

The Music Hall Artists' Railway Association has suffered a considerable reduction in membership owing to the prevalence of revues, whose companies travel as theatrical parties, and consequently do not need to join the M.H.A.R.A. The result has been a slump in the financial position of the Association, but the committee have given their attention to the question and the good work of the organisation will continue.

The Grand Order of Water Rats continues to flourish, and the Beneficent Order of Terriers has marked the year by taking over special premises for use as offices and headquarters.

OBITUARY.

The Harvester of Death has been very busy during 1915, and many well-known names are in the list of those who have begun the great adventure. An irreparable loss to the profession was that of W. H. Clemart, chairman of the Variety Artists' Federation, who died on July 23. After ten years of devoted service to the cause of his brother and sister artists Mr. Clemart passed away, leaving the V.A.F. as his monument and its members to mourn the loss of a leader who steered them safely through many rocky waters and led them to a haven of political security and financial strength. The inception and birth of the Federation were largely due to his unflinching energy and his command of all the details of the profession, and his tactful handling of difficult problems helped in an immeasurable degree towards the successful organisation of the profession.

Lieut. Guy Struthers (one of the partners in Guy and Graham) died in London from the effect of wounds received in the Dardanelles, and others who fell in their country's cause were Will Powell, R. W. Russell (a well-known Dickensian actor), Cpl. Astill, Charles Garry, Matthew Hewson, William Kennedy, J. W. Turnbull, Henry Stampson, and E. G. V. Mortimer.

ROYALTY AND THE MUSIC HALLS.

Royalty's visits to the music halls during 1915 have been mostly in connection with War charity entertainments. On March 25.—Queen Mary, Queen Alexandra, Princess Mary and other members of the Royal Family were present at the *matinée* at the London Coliseum in aid of Princess Victoria of Schleswig-Holstein's Y.M.C.A. Auxiliary Committee for providing funds for concerts for the troops. On March 2.—Queen Alexandra and Princess Victoria were present at the London Coliseum on the occasion of Mme. Réjane's first appearance in "The Bet." On May 11.—The King and Queen, accompanied by Princess Mary, were present at the *matinée* given in aid of the Officers' Families' Fund at the Palace. On June 29.—The Queen and Princess Mary attended a *matinée* at the Palace in aid of the fund for the extension of the London School of Medicine for Women. On July 26.—Queen Alexandra and Princess Victoria attended the performance at the London Coliseum. On November 15.—Queen Alexandra, accompanied by Princess Victoria, Princess Mary, Prince Albert, and other members of the Royal Family, was present at the *matinée* given at the London Hippodrome in aid of "The Daily Mirror" Fund for the Edith Cavell Nursing Home. On November 18.—Queen Alexandra, Princess Victoria, and other members of the Royal Family were present at Russia's Day *Matinée* at the Alhambra.

WHAT OF THE FUTURE?

1915 closes with practically the whole of Europe an armed camp, with four millions of England's best citizens under arms; with the forces of the Right struggling for mastery over those of Might. Will 1916 bring with it a return to peaceful times? One can only hope. By comparison with these larger issues Variety is a small thing, perhaps, but it is very real to those hundreds of people who depend upon it for a living, and the vast numbers of people who look to it for that relaxation and contrast which make life easier. Things will never be the same again in England, we are told; but why shouldn't it be a better England than we may see in the distance? It does not follow that the doleful prophecies of the Dismal Jimmies are to be fulfilled. The spirit of England lives, and if we have faith in ourselves let us work for a bright future. Carry on!

THE VARIETY STAGE.



MR. ALBERT DE COURVILLE.

[Wrather & Buys.]

The author and producer of many of the most successful revues. Mr. de Courville may, perhaps, be reckoned as the originator of the existing style of revue in England.

THE VARIETY STAGE.



MR. WAL PINK.

[Hana.]

The author (with Mr. A. P. de Courville) of various revue successes of 1915.

THE VARIETY STAGE.



MR. HERMAN DAREWSKI,

[Foulsham & Banfield.]

A most successful composer during 1915, having written the music for many Revues.

THE VARIETY STAGE.



MISS ADA REEVE, *[May & Mina Moore.]*

Who returned to the English variety stage during 1915 after a long absence.

THE VARIETY STAGE.



MLLE. ADELINÉ GENÉE

[Campbell Gray.]

In her new ballet "The Dancer's Adventure" at the London Coliseum.

THE VARIETY STAGE.



MISS ELLA RETFORD.

[Bassano

Leading lady in "The Passing Show," on tour.

THE VARIETY STAGE.

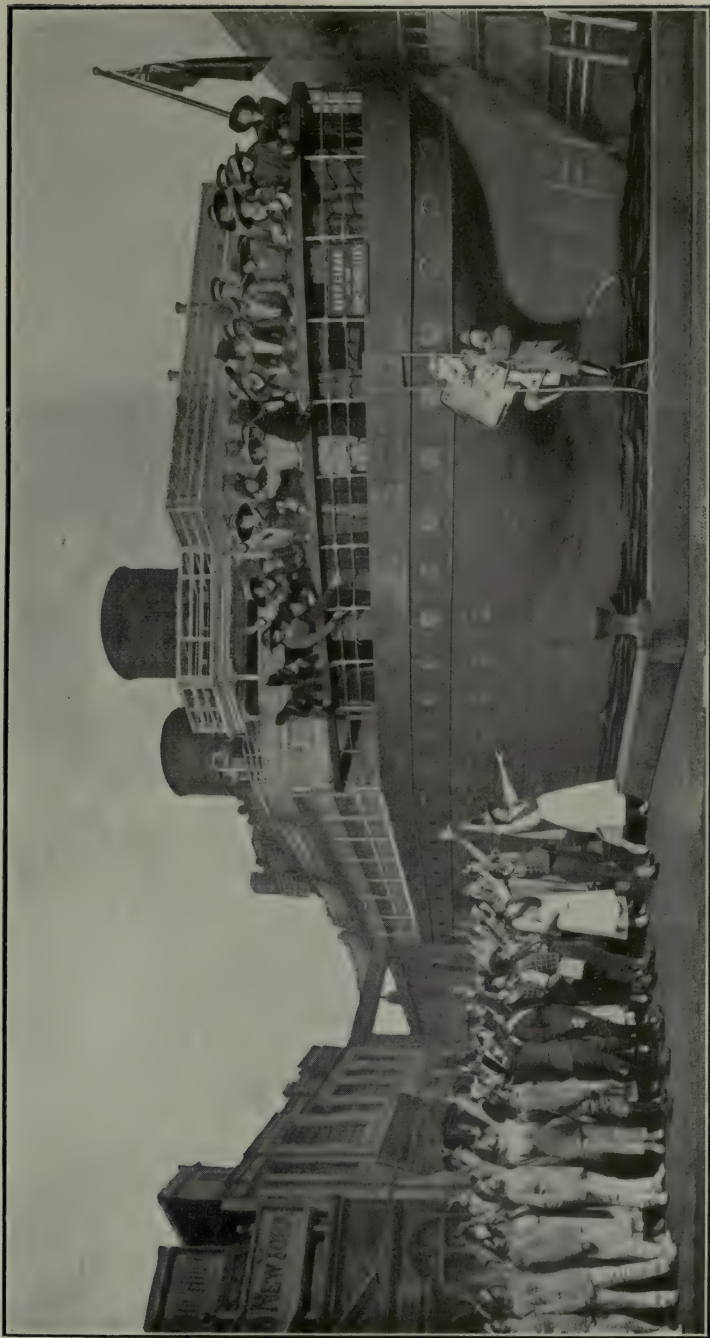


[Wrather & Buys]

MISS SHIRLEY KELLOGG,

In the "Tulip Land" number in "Joyland" at the London Hippodrome.

THE VARIETY STAGE.



MR. HARRY TATE

As the Late Passenger in the Ship scene of "Joyland" at the London Hippodrome.

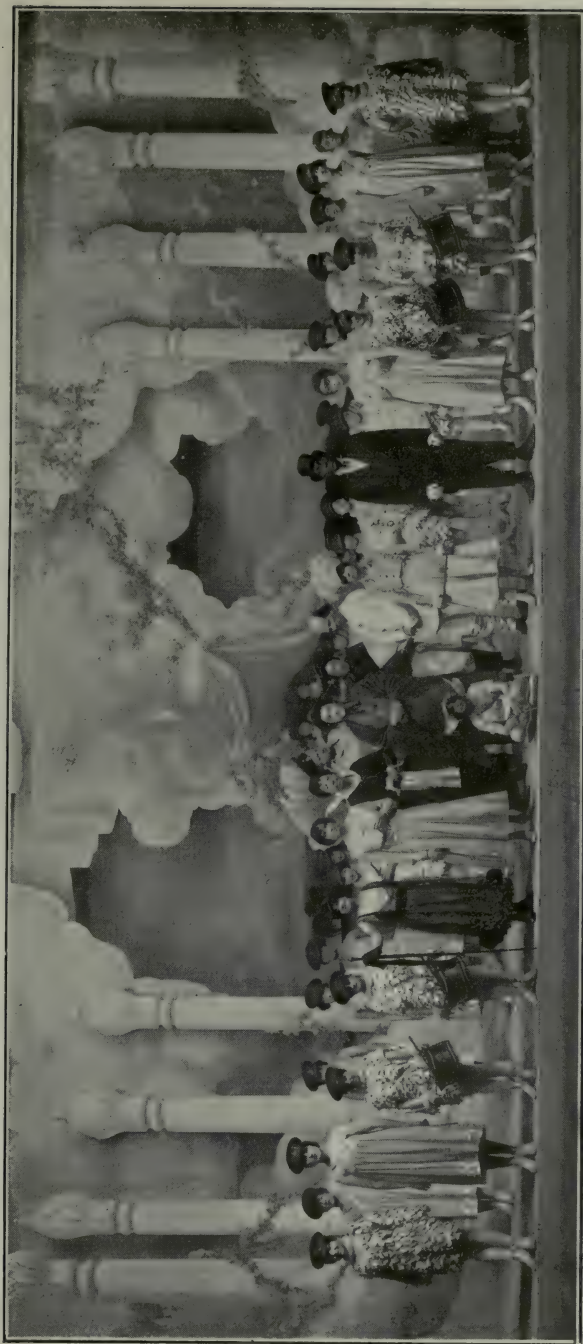
THE VARIETY STAGE.



"BRIC-A-BRAC" AT THE PALACE.
Scene 5.—"La Toilette de Venus."

[Foultiam de Benfield.]

THE VARIETY STAGE.



MR. WILKIE BARD'S REVUE, "THE WHIRL OF THE TOWN."

[Weather & Buys.]

THE VARIETY STAGE.



"PASTORALE," AT THE EMPIRE.

[Daily Mirror.

THE VARIETY STAGE.



"WATCH YOUR STEP" AT THE EMPIRE.

ETHEL LEVEY, GEORGE GRAVES, JOSEPH COYNE, BLANCHE TOMLIN, LUPINO LANE and company in the Grand Opera scene.
[Foulsham & Banfield.]

THE VARIETY STAGE.



ERNEST C. ROLL'S "GOOD EVENING."

Principal Comedian: TOM DREW.

THE VARIETY STAGE.



"KISS ME, SERGEANT."

Mr. Gus Sonlke (producer) and the members of the Wyllie-Tate company.

THE VARIETY STAGE.



"THIS IS THE LIFE."

STANLEY LUPINO and BEATRICE ALLEN.



BONNY BROWNING and GEORGE ALL.

THE VARIETY STAGE.



MISS JENNIE BENSON

in "Venus, Ltd."

THE VARIETY STAGE.



THREE OF THE PRINCIPALS IN "LOVE BIRDS."
MR. WOOLMER YOUNG, MISS JENNIE HARTLEY, and MR. FAL BERT.

[Campbell Gray.]

THE VARIETY STAGE.



MISS DAISY WOOD.



[Beaufort.

MR. WILKIE BARD.

Three of the Principals in "The Whirl of the Town."



[H. & W. Abbey.

MISS JOAN HAY.

SOME REFLECTIONS ON REVUE.

BY ARTHUR COLES ARMSTRONG.

WILL peace kill the revue? That is a question in the minds of the more thoughtful folk whose business it is to keep a watchful eye upon the trend of theatrical and variety events. The mighty change that is coming over the national character when the rockets go up in Hyde Park, and the fires of Armageddon are happily trampled down among the dust of the decadent, sabre-rattling assassins who started them, is going to make itself felt in every flow and ebb and backwash of human mentality; we shall look at the world with a fresh, Pisgah gaze, and many things, big and little, will be left behind us never to be regarded or dallied with again. They will be the things that do not actually matter, the unimportant things we have hitherto regarded as important, the things we have tolerated simply for lack of something better to be going on with. All times of great stress are times of comparative tolerance, and essentially minor matters count for something even less than their normal worth when overwhelming life and death issues are at stake. It is the story of the absent cat and the frolicsome mice all over again, but with a thousand-and-one different ramifications and applications. For this time the cat is very, very busy indeed! In a certain sense, and a very important one, we are all fighting at the front—almost as much at the front, for instance, and perhaps in an equally nerve-racking degree, as the mud-stained warrior from the trenches, whose first question, when we meet him at Waterloo Station, is as to how the War is getting on. And being, as we are, engaged in a tremendous struggle, we cultivate, or rather indulge, a temporary spirit of tolerance towards smaller things in the presence of an all-absorbing greater purpose. It is even whispered, for example, that if it were vitally necessary for the Defence of the Realm that the curfew bell should ring out in the Strand o' nights—or if our wise rulers declared it to be vitally necessary, which amounts to precisely the same thing—then the curfew bell would ring out as gladly in the Strand as bells to church across the meadows on a summer Sabbath morn, and a certain notorious poem, beloved of emotional Transatlantic and other more or less harmless reciters, would, after being duly blacked out at the Press Bureau in Whitehall, be heard only in damp cellarage suggestive of iconoclastic ideals and darkly individualistic propaganda. We have, as a simple matter of fact, already put up with a deal of legislation which, in ordinary times, could only be regarded as serf legislation. Do the wise and free Britons among us grumble—after the first cold douche? Not a bit of it! We are busily engaged in another place; it will do when we get back! There is a big, blundering truth in the apparently revolutionary assertion that we shall have to fight the English after we have fought the Boches. The English, it is to be hoped, will be partially conquering themselves and their old-time tolerances while they are wholly conquering the Germans. What will have to be attended to are the things we have politely or otherwise disregarded—the little boy who has made off with our coat while we have been thrashing the big fellow, for instance. All which, if the reader be of a ruminative turn, bears distinctly upon the question as to whether peace will kill the revue, although, perhaps, it is bringing rather heavy, accumulative psychological artillery to bear upon the problem. Will peace kill the revue? It is the considered opinion of the present writer, who has lost all count of the revues he has seen—with the lurid exception of those he has been inveigled into seeing more than once on account of the box-office trick of changing a title—that peace will do nothing of the sort. And that for at least two reasons, or, rather, let us say, one reason and a-half. The one whole reason is that revue, like tragedy, comedy, melodrama, vaudeville, or opera, is a legitimate and well defined form of stagecraft, and must therefore last as long as there are theatre curtains in existence, and audiences ready to pay to

sit before them; the half reason is that the species of revue which is coming in for a withering public searchlight almost as soon as the last whiff of poison gas has been dissipated into thin air is precisely that species of revue that is not only no species of revue at all, but is that weird, formless form of entertainment that cannot, by any stretch of the imagination, be described as either flesh, fowl, or good red herring. The theatrical and variety house will be swept and garnished and set wholly in order, and many useless and indeed harmful things will be thrown incontinently out of window. May the warning be a timely one for those revue producers who do not produce revues! As the poor soldier's wife, whose married existence had been by no means a bed of roses, pertinently remarked as she hurried out of the jug and bottle department into her ninth picture palace, "Peace may come at any moment!" And for those of us who hate War and love real revue, may it be soon!

NO REVUE CRAZE.

So that, my masters, in spite of the fact that it is difficult nowadays to find a variety programme unheaded by a revue, or a revue proprietor without a fur-lined overcoat and a strong smell of petrol, there is really no real revue craze at all! We have in this matter one of the most interesting and significant phenomena in the whole history of the world of entertainment—interesting because it entails a sort of hybrid, almost hectic, glorification of the non-existent, and significant because the prevalence of what is called revue exhibits a curious twist, caused by the comparative laxity of a War-absorbed public, in the laws that usually govern supply and demand. There can be no revue craze without revues; how many revues, real revues, are there in the British Islands at the present moment? It is more than possible that the correct answer was given in an article upon the subject which appeared in the columns of *THE STAGE* early in October, in which it was stated that the real revues, figuratively speaking, could be counted upon one's fingers, with fingers to spare. That, at any rate, is certainly true as regards London, where, as in other places, there is, and has been, a regular and fluent rash of the spurious article. You cannot make a mere chunk of song, dance, and intervening irrelevant patter a revue by the simple device of calling it "Pass the Mustard," or "Not all the Soda," any more than you can transform a German into a Britisher by clapping a naturalisation paper upon his carcase and calling him Smith. Tragedy is tragedy, comedy comedy, opera opera, and revue revue all the world over, and in the misapplication of labels there is more than a hint of Hanwell. We should certainly look sideways, after having surreptitiously buttoned up our coat, at the man who described "King Lear" as a comic opera, for instance. What of the amiable and well-meaning gentlemen who give us a bundle of scenery and properties set to music, tell the author that pedestrianism is the finest of all exercises, and call it a revue? And yet, as has already been suggested, War-time audiences are willing to swallow the strange mixture for want of something better to be going on with. On the other hand, the real revue is not nearly so modern or contemporary a thing as so many good people imagine. We have had revues in London, and in the leading provincial centres, for many years, but never, alas! such a bewildering mass of extraneous and weedy matter as is, at the present moment, impeding their direct public appeal. It is a case of all chorus and no song; all parsley and no fish; a gigantic skeleton making a brave show of adiposity, and deceiving all but the discerning with a magnificent display of gorgeous purple and complicated, frothy linen. It is something worse than "Hamlet" without the Prince of Denmark. It is drama gone to pieces, and stuck together again by alleged authors whose knowledge of the theatrical unities and the laws of artistic coherence has not reached even the elementary starting point. It is a species of theatrical blight.

THE ELUSIVE REVUE AUTHOR.

It is, perhaps, a bold thing to say that one need not be an author in order to write a revue of the accepted type; it is, perhaps, a bolder thing to say that it is difficult to find a man who has not written, or who does not contemplate writing, a revue of the accepted type. Probably no author, or would-be author, realised that writing for the stage was so beautifully easy before he saw his first revue, or pseudo-revue. All those five-act tragedies, those polished society comedies, and those complicated farces that Sir Herbert Tree, Mr. Charles Hawtrey, and Mr. James Welch declined so politely, so firmly, and so regularly seemed like a deliberately self-imposed handicap in the race up the Delectable Mountain when regarded in the fascinating glare that radiates from a successful revue. The thing seemed as easy as falling off a log, or getting into trouble with one's relations; why haggle at the

front door while the servants' entrance was so invitingly open? So easy, so splendidly, fatally easy! No plot, little dialogue (some of it taken piecemeal from the "comic" papers), another fellow to write the lyrics and music, and no more the writer's cramp, save that concerned with a possible cataract of fat cheques! And so that elusive being, the revue author who doesn't write revues, came into being—the palpable captain of a phantom ship—and developed sore shoulders at the rehearsals of a piece dimly reminiscent of something he had once written himself. Perhaps, however, it is very properly letting him down lightly to imply that he had written anything at all even remotely resembling a revue. A possible incapacity for potential evil must surely be accounted unto him for righteousness! After all, in many instances the poor author merely plays the fly to the producer's spider. In countless cases he has obviously not been allowed to approach the spider's web at all, and revue proprietors have therefore had a chance of coming into line with those kind-hearted newspaper editors who refuse a contribution out of sheer pity for its writer, and turn the subject over to a more experienced hand—in this case the hand of the producer. The poor author has simply to dump down his bundle of distorted dreams upon the stage, cut the string, and run—in order to get clear of the scramble of a host of experts who know infinitely more about his work than he does! The profound mystery as to where the author of the pseudo-revue really came from will only be equalled by the profound mystery as to where he will disappear when the corn is separated from the chaff, and the public and the critic, easy to please for the duration of the War, get into proper action again. Then, and not till then, will it be found that a revue must first of all be a revue if it is to satisfy those who care for revues. Then, and not till then, will there be a steady and growing public for a delightful and legitimate form of theatrical entertainment that is at present being literally choked and stifled by a mass of spurious and heterogeneous matter. The properly accredited revue author—the man of sympathy, large understanding, wit, fancy, and wisdom—must come to the rescue of the revue, or the public will quickly see to it that there is no revue to rescue. It is bad business policy to offer a customer something he doesn't ask for. Palm him off with an imitation article, and he will never come again. He will go to the shop where the real article is to be obtained. Persist in giving him a formless *mélange* of sporadic variety, badly strung together and creaking at the joints, or bad musical comedy, miscalled up-to-date revue, and the result will be inevitable. For good variety he will go to a good all-variety house, and for good musical comedy he will go to a theatre. As for the effect of bad revue, his appetite for the real article will most probably be made keener than ever, and he will act accordingly. Bad musical comedy drove patrons from the theatres into the music halls; bad musical comedy, miscalled revue, in the music halls will most assuredly drive them back again into the theatre, where their sense of the coherence and appropriateness of things will not be outraged.

FRANCE, THE HOME OF THE REVUE.

Mention has already been made of the apparent easiness and simplicity of revue writing, and its consequent fatal attractiveness for the writer who cannot write or is not allowed to write. The vital essence of all art and beauty is sheer simplicity; nor does it need the inspired eloquence of a Keats to tell us of "white simplicity's" wondrous power. Your wayside daisy is more beautiful a thing than your expensive orchid cultivated into a thousand eccentricities; there is more real music in a woodland glade on a spring morning than in a whole acre of Albert Halls. The apparent simplicity of all great art has always been a lure to the unwary and the incompetent, who cannot realise that simplicity in itself is largely the result of painstaking, pioneer labour that is anything but simple. Phil May, a master of humorous simplicity of line, rubbed out infinitely more lines than he ever allowed to remain; and, in another connection, some of the easiest-flowing printed verses of classical poetry have presented a bewildering tangle of verbal mosaic in the original pen-written manuscripts. There is the assiduous ape period in artistic as in all other professions, and the final triumph is not achieved until the practitioner has removed all trace of the scaffolding that has enabled him to rear his finished edifice. It is the same with revue writing, which is all the more difficult because it is so apparently and so superficially easy. As a matter of fact, there is probably no more difficult task in the whole extended range of theatrical art than that of writing a revue. Practitioners of most other accepted forms of art are told by the greatest of all masters to hold the mirror up to Nature; the revue author has to do something more, something less, than that. He is called upon as a sort of lightning cartoonist to epitomise the morning's newspaper; he



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CHROMOTYPE

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executed by

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must bring into stage focus the wide expanse of contemporary happenings, and possess and exercise as instinctive and discriminating a *flair* for topical essentials, as well as for selection and rejection, as is possessed by a born or Heaven-sent journalist. He must fix and retain the spirit of the times as effectively as a *Punch* cartoonist; in another connection, he must never lose sight of the vital fact that revue is a distinctly foreign and, therefore, delicate plant; that it requires exceedingly delicate transplanting if it is to flourish in English soil; and that, more important than all, the English, taken as a whole, are not a revue-going people—a circumstance that entails something more than mere transplantation if British public attention is to be secured and profitably retained. It is easy to understand why France, particularly Paris, is the natural home of the revue. The very word *revue* is in itself a French word, whose real meaning cannot for a moment be held in doubt. When a Frenchman goes to see a revue he expects to see a review of contemporary happenings, and a blue miasmatic mist would hover about his language if he didn't get it! He is not averse from subsidiary trimmings—far from it!—but he invariably insists that they be trimmings with a legitimate bearing upon the subject-matter in hand. Having one of the best-ordered intellects in the world, he is also a great stickler for form; his revue may begin and end nowhere in particular—indeed, most French revues do!—but it will always be found that it is built upon a consecutive plan, and has some legitimate, if flippantly expressed purpose in view. The Frenchman's inborn love for knowing precisely what he is up to—a quality sometimes lacking in your average Englishman!—has also had a most valuable artistic effect upon the construction of the real revue in that it has brought into being those wholly invaluable revue characters, the *commère* and *compère*, who act as a form of Greek chorus, and supply the necessary connecting cement. When you really come to think of it, no revue, not even an English revue, can go very far wrong provided that there is someone at hand to tell you what it is all about! It is a thousand pities that English producers have found no general use for the *commère* and *compère*, those dear, delightful, gossiping godmothers and godfathers who immediately get upon intimate terms with the audience, and are as welcome as a Cockney showing a country cousin round Mme. Tussauds. There are several other reasons why revue is essentially a Gallic plant, but perhaps it is necessary to deal only with two in order to emphasise the importance, in England, not only of adherence to original French form, but also of effecting a certain British compromise as far as treatment of subject-matter is concerned. In the first place, it must be obvious to every one that there is infinitely more freedom in Paris, in dealing satirically or otherwise with exalted and public personages, than there is in England. In Paris, at least, there is certainly no special divinity hedging about a public character; it is his humanity that counts, and the more human he is the better they like him. English audiences would be transmogrified to stupefaction (blessed phrase!) if, say, a character in revue tickled an exalted personage under the third rib, and reminded him of some blazing indiscretion of his stormy past. The hubbub at the old Gaiety about Gladstone's collar is still fresh in mind, and, in quite recent times, some of us felt delightfully wicked when we laughed at Mr. Lloyd George's decidedly un-financial pirouettes at the Empire. In Paris, good-humoured revue satire does not stop short even at the President of the French Republic, and political comment is none the less keen because it generally ends in a salvo of laughter. Much rigorous editing is, therefore, necessary in England as regards the suitable exploitation of public characters in revue, but the task is by no means an unsurmountable one, and should always be attempted. The second reason why revue takes so kindly to French soil is that the French are a nation of newspaper readers who, unlike thousands of Englishmen, do not necessarily believe all that their newspapers tell them, and, therefore, delight to air their own opinions, and to hear and discuss those of others. The average Englishman cannot tell the average Frenchman anything new until the next editions come out, and even then it is ten to one that the Frenchman will be there before him. It is their supreme genius for keeping level with the vital affairs of the day that proves so nourishing to the growth and cultivation of the revue spirit: the Parisian revue author would not be worth his salt who did not have something to say in the evening about the events dealt with in the morning or afternoon's newspapers. Herein it may be perceived that the difference between the French revue author and many of his English *confrères* is that the former rarely ever finishes, and that the latter frequently never start! The proper revue, in short, is nothing at all if not topical; is there any great difficulty to prevent an English revue from being topical? None at all if, as should be the case, the fully qualified and properly paid author is given his chance, and

the producer is content to play second fiddle. Comparisons are notoriously odious, and names need not be mentioned, but there are, at the present moment, at least two authors, one manager, one theatre, and one music hall in London associated with the real spirit of real revue, and flourishing accordingly. The one ideal revue theatre in which the real revue is to be seen in all its witty and comparatively inexpensive glory, and where there is no producer to speak of out of his legitimate sphere, is also the one house in the metropolis where that *théâtre intime* spirit so desirable for revue is cultivated in true Parisian fashion. It is interesting, too, to note that the manager of this delightful little house, where everything garish and unnecessary is essentially tabu, is a gentleman who is not unknown in connection with spectacular productions vast enough in scope to take in Lockhart's Elephants, and lose them! He has concentrated all the fire of his experience upon one spot, and hit the target because he has observed the rules of the game.

OVER-PRODUCED MUSICAL COMEDY.

It is unnecessary to dwell at any further length upon the circumstances by which legitimate revue has been allowed to run to seed in the direction of bad, over-produced musical comedy; nor is the contention of some managers and proprietors that purpose, plot, or form are unnecessary in revue, inspired by anything but an ingenuous belief that War conditions are going to last for ever. Signs are not wanting that audiences are already becoming properly weary of the formless, invertebrate, overproduced, plotless, and bloated—nothing! It is no part of the design of the present writer to discuss whether the modern producer is in any way an improvement upon his immediate predecessor, the stage manager, but a real love for the art of the theatre certainly inspires an emphatic distaste for the alleged and always noisy expert whose skill in production runs to little beyond a feverish and elaborate effort to hide the poverty of his material. These gentlemen would also appear to take a fiendish delight in making our flesh creep by the weird inappropriateness of some of their methods. Time or place is totally disregarded whenever there is the least chance of spending a few extra hundred pounds on a "picture"; but surely the height of the folly of over-production is reached when, as has lately been the case, almost enough money has been spent, and thrown away, upon the "production" of a single song to stage an adequately produced entertainment in its entirety. The policy of going one better than a rival establishment must inevitably lead to financial, to say nothing of artistic ruin, if persisted in, and there is always the danger of someone else hitting the public taste with a mere tithe of the "big" producer's outlay! Nor is there any particular reason why one's sense of the sanity of things should be outraged, say, by the sudden appearance of a host of Japanese lanterns from the clear noontide skies over Brighton front in order that someone may wax lyrical about the charms of Tokio, or why the members of a beauty chorus should seek a little well-earned rest by prostrating themselves full length upon the floor of an old English mansion—to be jumped over, for no apparent reason, by a band of yelping, roaring, whip-cracking cowboys from the wild and woolly West—while a deep-throated vocalist sings about the joys of the rolling prairie! In these things sheer madness lies; they would be impossible with an accredited author at the helm. The fact of the matter is that the producer is generally allowed to take precedence over the author, and that, indeed, it is no uncommon occurrence for a producer to go over the author's book with a ravenous pencil and slash out most of the best things in it. It has also frequently happened that the very quips and cranks that have most successfully caught the public fancy in the performance of a revue are precisely those that have somehow or another escaped the producer's attention. That, of course, is a brilliant example of how not to do the thing, and is presumably inspired by a polite but emphatic contempt for the author's ability—often justified!—and by a supposition that the public care more for the frame than the picture. The producer is an estimable and quite necessary gentleman in his way, but he should never be allowed to get in the author's way. The author, as the real captain of the revue ship, is the only one who can steer it into safety through the present mass of gorgeous and extraneous weeds, and he must never be allowed to leave the captain's bridge until the harbour is in sight. Producer, musician, lyricist, costumier, scenic artist, and chorus director must take their cue from him, and from no other. As has already been said, there is a small fortune awaiting the real revue, and there is no reason why the best authors in the land should not give the matter their serious attention. It is unreasonable, however, to expect an author with any respect for the dignity of his calling to consent to hide his light under a bushel of mere stage properties, be they never so brilliant.

A PARTING WORD.

It is always an accepted truth that the mere act of criticising a thing implies a certain regard for the thing criticised; many a fond husband criticises his wife's taste in hats who does not, alas! care the proverbial twopennyworth of cold gin for what her mother is wearing, and couldn't criticise it if he did! It is in the same spirit that the present writer has endeavoured to approach the subject of revues, for his love of real revue is only equalled by his distaste for bad, over-staged musical comedy or vaudeville, miscalled revue, and for the noisy, incompetent gentlemen who, to use the recent words of a well-known variety manager, have given up studying the blacksmith's art in order to become producers. If revue in England cannot wholly be divorced from semi-musical comedy lines, why not something in the nature of the old Gaiety burlesques, several of which, by the way, if brought up to date, would surely bear the test of revival? Then there are the excellent Ba-Ta-Clan models of Madame Rasimi to work upon, as well as, as has already been hinted, the samples to be seen from time to time at London's one *théâtre intime*. It lies in the fact that peace will abolish nothing but the false, the unnecessary, and the improperly-labelled that the future of real, legitimate revue is assured.

ROYALTY AT THE THEATRE.

February 2.—The King and Queen, with Princess Mary, were present at a performance of *THE SCHOOL FOR SCANDAL* at Covent Garden. The performance was in aid of the Actors' Benevolent Fund, and the cast was as follows:—

Sir Peter Teazle	Sir Herbert Tree
Sir Oliver Surface	Mr. Louis Calvert
Sir Harry Bumper	Mr. Ben Davies
Sir Benjamin Backbite	Mr. H. V. Esmond
Joseph Surface	Mr. Henry Ainley
Charles Surface	Mr. Fred Terry
Careless	Mr. Godfrey Tearle
Snake	Mr. Norman Forbes
Crabtree	Mr. William Farren
Rowley	Mr. E. Lyall Swete
Moses	Mr. Charles Hawtrey
Sir Toby	Mr. Owen Nares
Trip	Mr. Allan Aynesworth
Servant to Joseph	Sir George Alexander
Servant to Lady Sneerwell ..	Mr. Arthur Bouchier

Servant to Sir Peter	Mr. H. B. Irving
Servant to Charles	Mr. Weedon Grossmith
Lady Teazle	Miss Irene Vanbrugh
Mrs. Candour	Lady Tree
Lady Sneerwell	Miss Constance Collier
Maria	Miss Margery Maude
Maid to Lady Teazle	Miss Ellaline Terriss
Maid to Lady Sneerwell	Miss Eva Moore

THE MINUET.

Miss Phyllis Bedells	Miss Hilda Moore
Miss Gwendoline Brogden ..	Miss Jessie Winter
Miss Stella Campbell	Mr. J. V. Bryant
Mlle. Adeline Genée	Mr. Donald Calthrop
Miss Muriel Martin-Harvey ..	Mr. H. V. Esmond
Miss Marie Hemingway	Mr. Basil Gill
Miss Doris Lytton	Mr. Basil Hallam
Miss Dorothy Minto	Mr. Owen Nares
Miss Phyllis Monkman	Mr. Eille Norwood
Miss Amy Brandon-Thomas ..	Mr. Reginald Owen
	Mr. Godfrey Tearle
	Mr. Ben Webster
	Mr. Harcourt Williams
	Mr. Arthur Wontner

LADY SNEERWELL'S GUESTS.

Miss Lena Ashwell	Miss Mary Forrester
Miss Muriel Barnby	Miss May Fortescue
Miss Lydia Bilbrooke	Miss Margaret Halstan
Miss Lillian Braithwaite ..	Miss Evelyn Millard
Miss Frances Dillon	Miss Mary Moore
	Miss Julia Neilson

Miss Olga Nethersole	Mr. Holmes-Gore
Miss Lottie Venn	Mr. Edmund Gwenn
Mr. J. H. Barnes	Mr. Gerald Lawrence
Mr. Rutland Barrington	Mr. A. E. Matthews
Mr. O. B. Clarence	Mr. Dawson Milward
Mr. Charles V. France	Mr. Robert Pateman
Mr. A. E. George	Mr. Enoklad Squire
	Mr. Sydney Valentine

February 19.—Queen Alexandra, accompanied by Princess Victoria, was present at the *matinée* at the Shaftesbury organised by the Eastern League on behalf of Indian soldiers wounded on active service.

March 2.—Queen Alexandra and Princess Victoria were present at the London Coliseum on the occasion of Mme. Réjane's first appearance in *THE BET*.

March 25.—Queen Mary, with Queen Alexandra, Princess Mary, and other members of the Royal Family, was present at the *matinée* at the London Coliseum in aid of Princess Victoria of Schleswig-Holstein's Y.M.C.A. Auxiliary Committee for providing funds for concerts for the troops.

April 27.—The Queen, Queen Alexandra, Princess Mary, and other members of the Royal Family were present at the *matinée* at Drury Lane Theatre given in aid of the American Women's War Hospital at Paignton.

May 2.—Queen Alexandra, Princess Victoria, and Princess Maud of Fife were present at the first *matinée* of BETTY at Daly's.

May 11.—The King and Queen and Princess Mary visited the Palace on the occasion of the *matinée* given in aid of the Officers' Families' Fund.

May 13.—The King and Queen, with Princess Mary, were present at the concert at the Albert Hall organised by Mme. Clara Butt in aid of the Red Cross Society and the Order of St. John of Jerusalem.

June 1.—Queen Alexandra, with the Princess Royal, Princess Victoria, and Princess Maud, was present at the Motherhood *matinée* for the Women's League of Service at the Haymarket.

June 15.—Queen Alexandra, Princess Victoria, and other members of the Royal Family were present at Mme. Réjane's All-Women *Matinée* at the Haymarket.

June 24.—The Queen and Princess Mary attended the *matinée* of POTASH AND PERL.

ROYALTY AT THE THEATRE—*continued.*

MUTTER at the Queen's, when the profits were devoted to the Blinded Soldiers' and Sailors' Hostel.

June 29.—The Queen and Princess Mary attended a *matinée* at the Palace in aid of the fund for the extension of the London School of Medicine for Women.

July 2.—Queen Alexandra and Princess Victoria were present at the Haymarket on the occasion of the *matinée* for the benefit of the Invalid Kitchens of London.

July 5.—The King and Queen were present at the *matinée* in aid of King George's Pension Fund for actors and actresses at His Majesty's, when Shakespeare's KING HENRY VIII. was given, with the following cast:—

King Henry VIII.	Mr. Arthur Bouchrier
Cardinal Wolsey	Sir Herbert Tree
Cardinal Campeius	Mr. H. B. Irving
Cranmer	Mr. Sydney Valentine
Duke of Norfolk	Mr. A. E. George
Duke of Buckingham	Mr. Lewis Waller
Duke of Suffolk	Mr. Hubert Carter
Earl of Surrey	Mr. Henry Ainley
Lord Chamberlain	Mr. Edward Sass
Capucius	Mr. J. Fisher White
Lord Abergavenny	Mr. Leon Quatermaine
Lord Sands	Mr. Gerald du Maurier
Sir Henry Guildford	Mr. Godfrey Tearle
Sir Thomas Lovell	Mr. Basil Gill
Sir Nicholas Vaux	Mr. Ben Webster
Thomas Cromwell	Mr. Owen Nares
Griffith	Mr. E. Holman Clark
First Gentleman	Mr. Herbert Waring
Second Gentleman	Mr. Murray Carrington
Garter King-at-Arms	Mr. Eille Norwood
Surveyor to the Duke of Buckingham	Mr. Acton Bond
Sergeant-at-Arms	Mr. J. H. Barnes
A Servant	Mr. O. B. Clarence
A Crier	Mr. Frederick Ross
A Scribe	Mr. Dion Bouicault

A Messenger Mr. Donald Calthrop
 Jester Mr. George Grossmith
 Queen Katharine Miss Violet Vanbrugh
 Anne Bullen Miss Laura Cowie
 An Old Lady Lady Tree
 Dowager Duchess of Norfolk

Miss Alma Murray
 Patience Miss Constance Collier
 First Singing Lady Miss Ada Crossley
 Second Singing Lady Miss Clara Evelyn
 Third Singing Lady Miss Winifred Barnes
 July 15.—Queen Alexandra was present at benefit performance given at the London Opera House for the members of the Russian Opera Company.

July 23.—Queen Alexandra, accompanied by the Princess Royal and other members of the Royal Family, attended the *matinée* at His Majesty's given in aid of the Base Hospitals.

July 26.—Queen Alexandra and Princess Victoria attended the performance at the London Coliseum.

November 15.—Queen Alexandra, accompanied by Princess Victoria, Princess Mary, Prince Albert, and other members of the Royal Family, was present at the *matinée* given at the London Hippodrome in aid of the *Daily Mirror* Fund for the Edith Cavell Nursing Home.

November 18.—Queen Alexandra, Princess Victoria, and other members of the Royal Family were present at Russia's Day *Matinée* at the Alhambra.

November 19.—Queen Alexandra and other members of the Royal Family were present at the *matinée* given in aid of the Australian wounded at His Majesty's.

November 26.—Queen Alexandra and Princess Victoria witnessed the performance of L'ENFANT PRODIGE at the Duke of York's.

December 22.—Queen Alexandra was present at the *matinée* of L'ENFANT PRODIGE at His Majesty's.

NEW THEATRES, HALLS, ETC.

February 1.—Majestic Picture Hall, Hull.
 February 6.—New Royal, Shotton.
 February 15.—Cinema de Luxe, Margate.
 February 15.—Palladium Picture Theatre, Coventry.
 March 8.—Hippodrome, Gloucester.
 April 3.—Empire, Penge
 April 5.—Coliseum, Dublin.

May 19.—Grosvenor Picture Palace, Manchester.
 May 24.—Pavilion and Gardens, Nottingham.
 June 14.—Premier Picture Palace, Widnes.
 September 30.—Queen's Picture House, Wolverhampton.
 December 13.—Shoreham Theatre. Variety.
 December 27.—St. Alban's Hall, North Finchley.



BRISTOL HIPPODROME STAGE.

ITS MACHINERY AND MECHANICAL EQUIPMENT.

BY F. G. H. MACRAE.

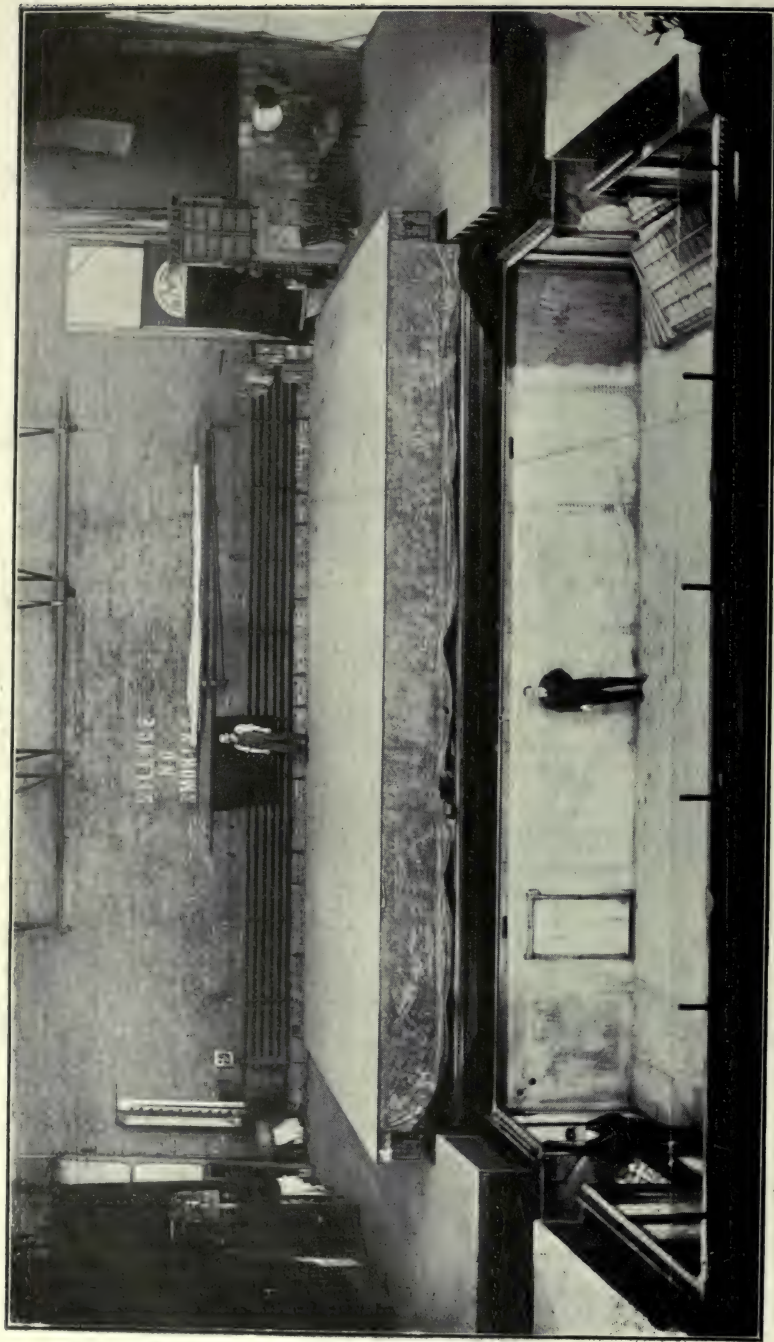
INTRODUCTORY.

THE music-hall of to-day commands serious consideration from the engineering world. The advancement it has made in mechanical equipment permits of productions being presented to the public which, in olden times, would have been considered impossible. Realism in olden times depended on imitations such as transparencies for waterfalls, etc.; realism of to-day is presented in its literal meaning. To attain this, modern machinery is now utilised to the best advantage, and the Bristol Hippodrome presents one of the finest illustrations of a modern music-hall equipped with a mechanical installation that assist the stage manager to the last degree. To transform an ordinary stage into a lake of water by the movement of two levers can justly be considered the acme of scientific application, and the release of thousands of gallons of water from the roof permits of effects both realistic and astounding. The Bristol Hippodrome stage may broadly be described as being on the hydro-electric principle; part of its machinery being hydraulic and part electric. This is still more interesting when it is known that the hydraulic pressure is "made on the premises," and the same applies to some extent to the electric, although in the latter case the primary source of supply is the Corporation mains. Productions such as "Sands o' Dee," "Redskins," "The Flood," "Mexico," etc., with their raging torrents, waterfalls, storms and diving animals present no difficulties in a house fitted out on these lines. Scenes of river life, with the gay decked throng in punts and canoes, have been presented in all their realism, and there is practically no limit to which such an equipment can be adapted. Ability and enterprise are the keynotes of such an attainment, and Mr. Oswald Stoll is to be congratulated on this fine building.

STAGE AND WATER TANKS.

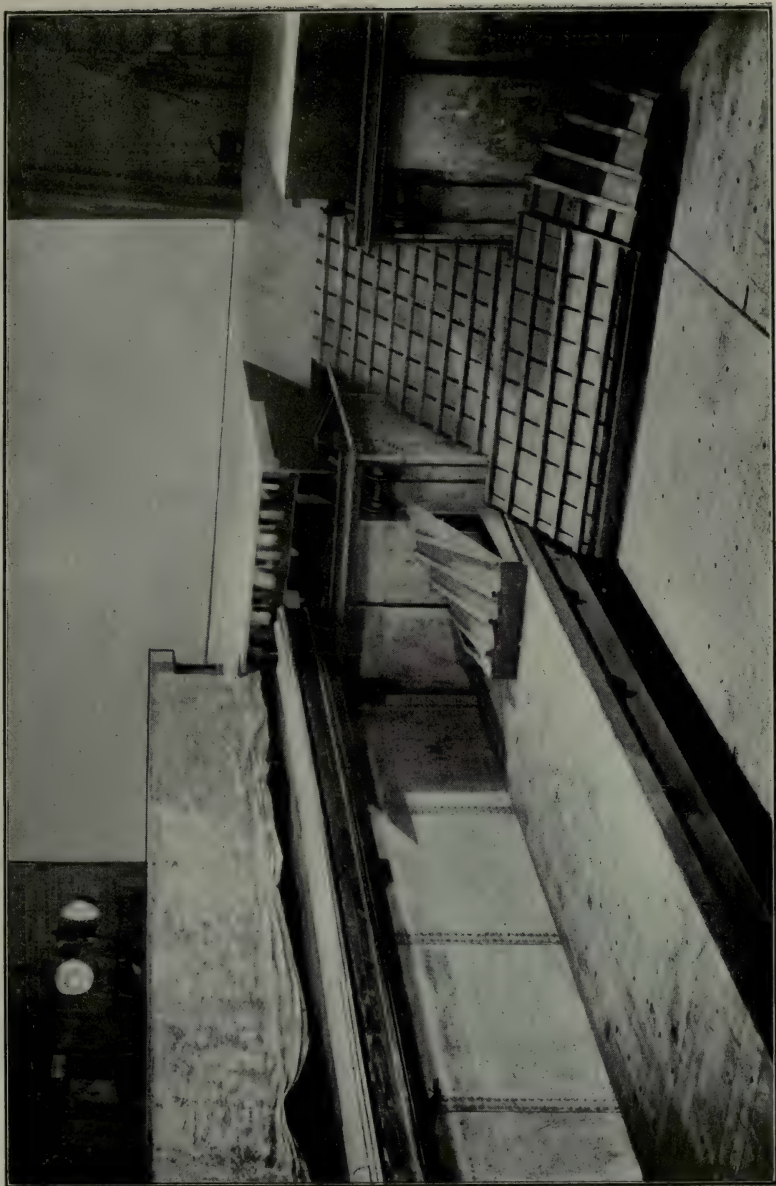
The stage has a depth of 60 feet from footlights to back wall. The proscenium opening is 47 ft. 6 ins., and the width from wall to wall is 81 ft. A scene dock is provided back stage prompt. From a mechanical point of view the stage may be considered as being in two halves—front and back. The back half is lifted through the medium of a 4-in. steel wire rope, operated by an 8-in. hydraulic ram, controlled from the switchboard. The front half, together with the footlights, now travels back on steel rails until underneath the back half. This is accomplished by means of a worm gear, which operates a shaft and drives two sprocket wheels and chains; the whole being driven by an electric motor. The footlights are turned down level with the front stage by means of a handle operating a small worm gear, and they are electrically disconnected by means of a plug in the basement. This discloses the main water tank, 42 ft. by 27 ft. 6 ins., with a maximum depth of water of 7 ft. 6 ins. At the P. and O.P. sides are two bays, each 7 ft. 9 ins. by 10 ft. 6 ins., the stage portions of which open by means of a hand winch. These provide a useful entrance or exit to or from the tank. Rake pieces are sometimes fixed to the table directly under these bays, which are of great assistance to animals leaving the water. Situated in the tank are four tables completely covering the bottom. These tables are capable of being raised to any height up to the top of the tank, and will, therefore, provide either a dry platform or any depth of water up to the maximum. Each table is capable of being moved independently by its own 8-in. hydraulic ram; the power being transmitted to the table by four 2½-in. steel wire ropes operating over pulleys. The tables are controlled from the switchboard by four wheel valves and a

BRISTOL HIPPODROME STAGE.



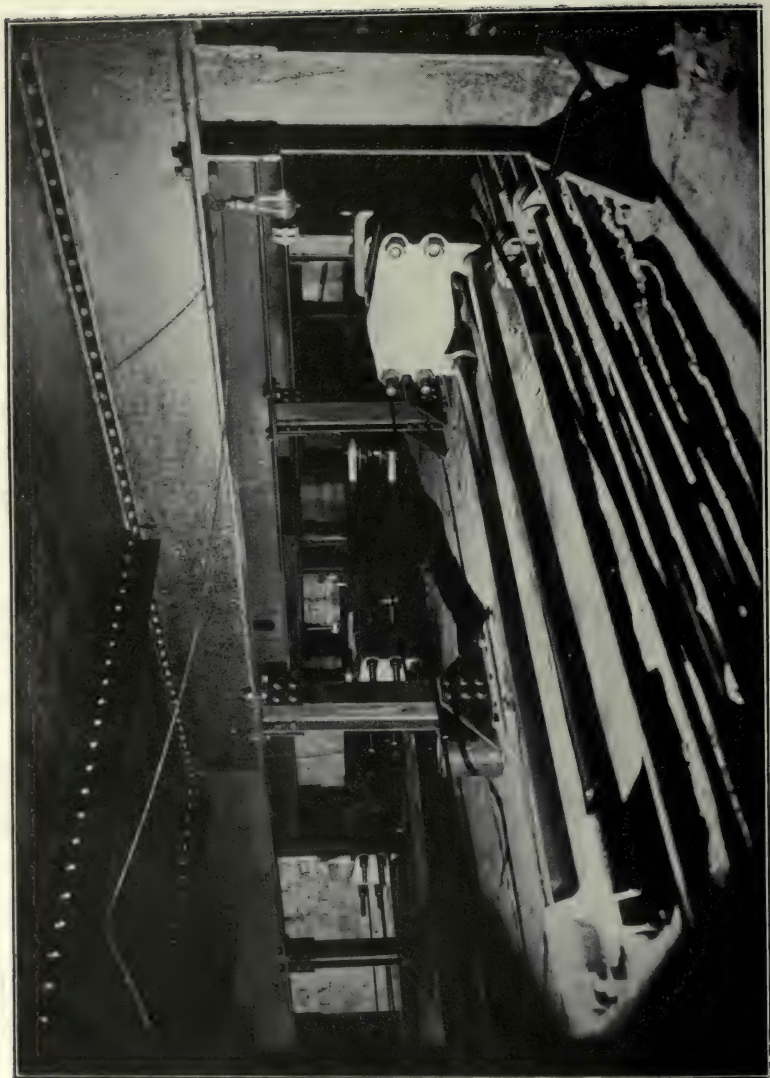
Showing back stage lifted, front stage drawn under, bays open, glass screen partly raised, and water tank exposed.

BRISTOL HIPPODROME STAGE.



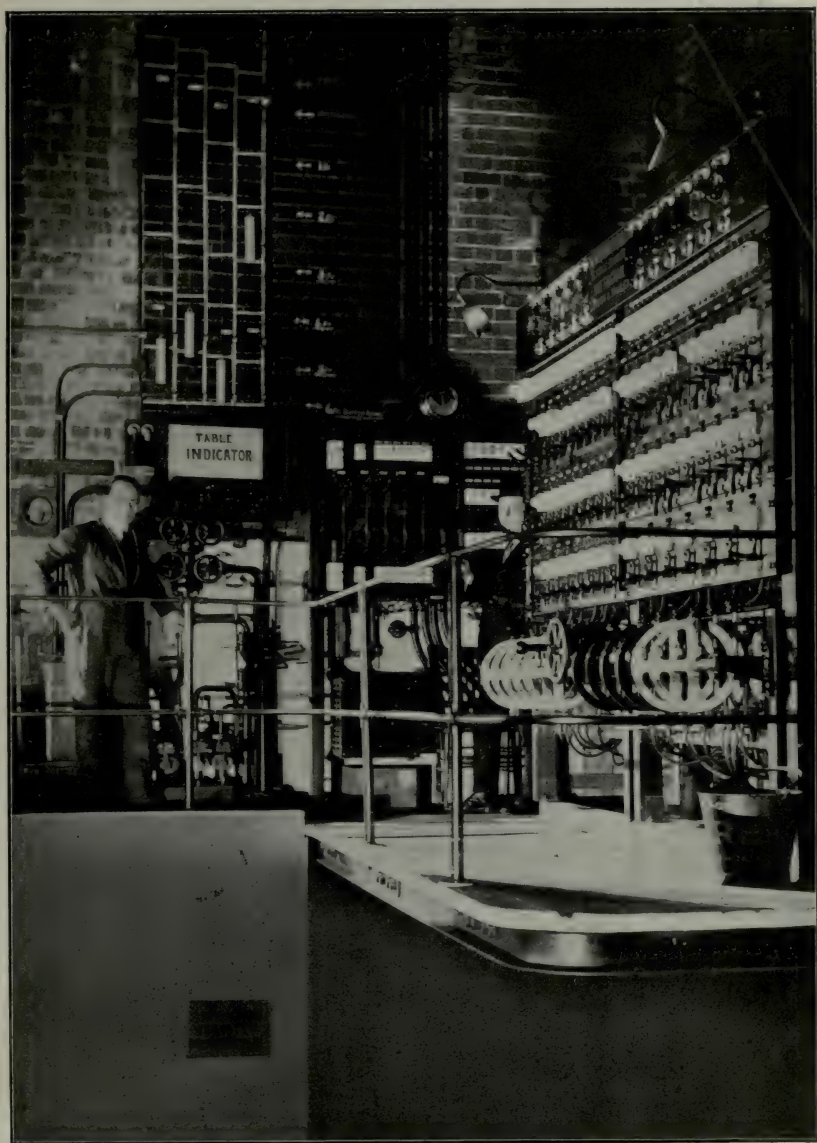
A corner of the water tank, showing three of the four tables, bay and horse rake, front and back stage, and table ropes and pulleys.

BRISTOL HIPPODROME STAGE.



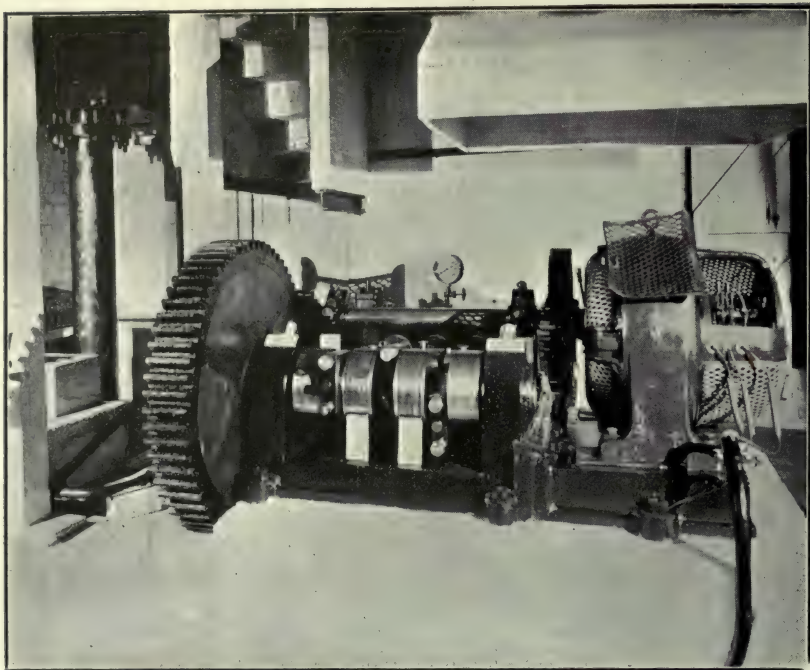
Under the ma'n water tank, showing three of the four hydraulic rams for operating the tank tables.

BRISTOL HIPPODROME STAGE.

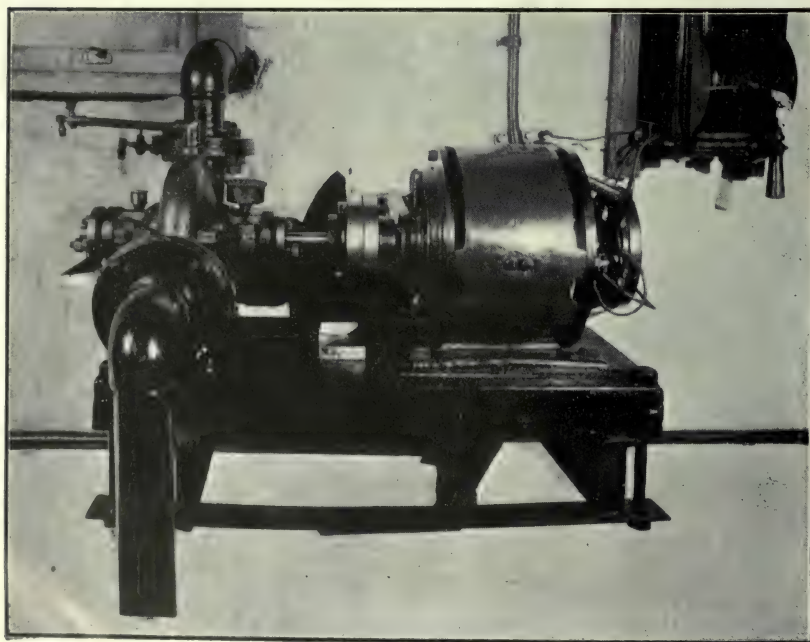


MAIN SWITCHBOARD.

BRISTOL HIPPODROME STAGE.

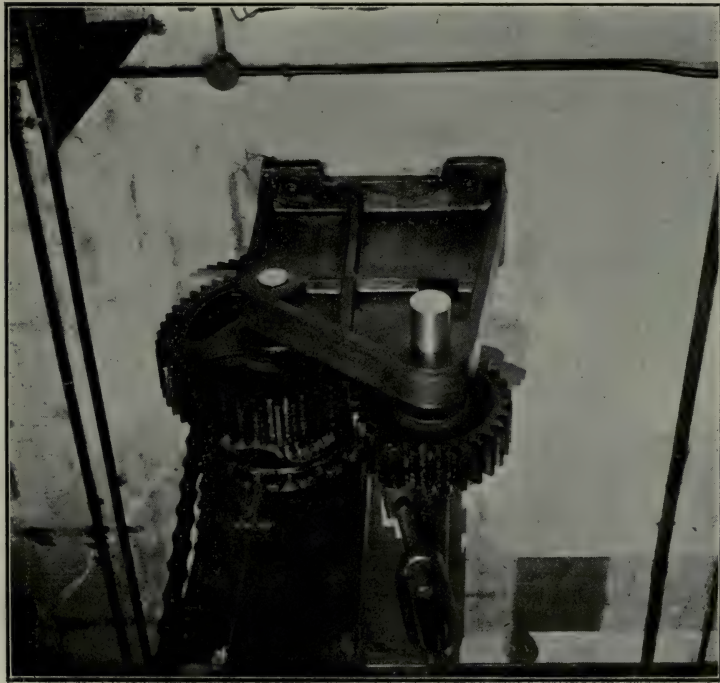


Motor Driven Three-Ram Pump and Hydraulic Accumulator.

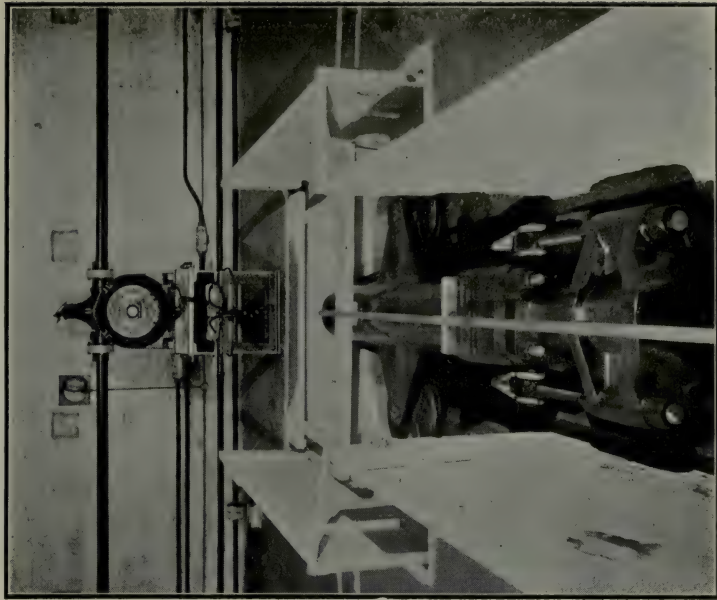


Motor Driven Centrifugal Pump.

BRISTOL HIPPODROME STAGE.

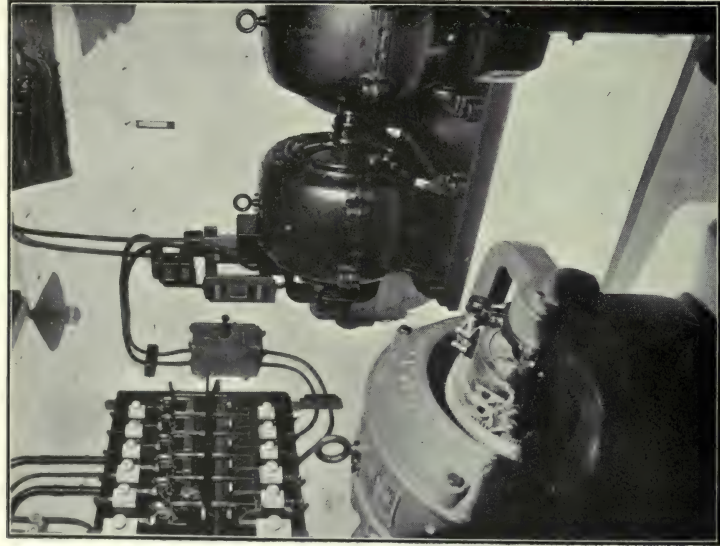


Chain Wheel and Gear for Driving Front Stage.

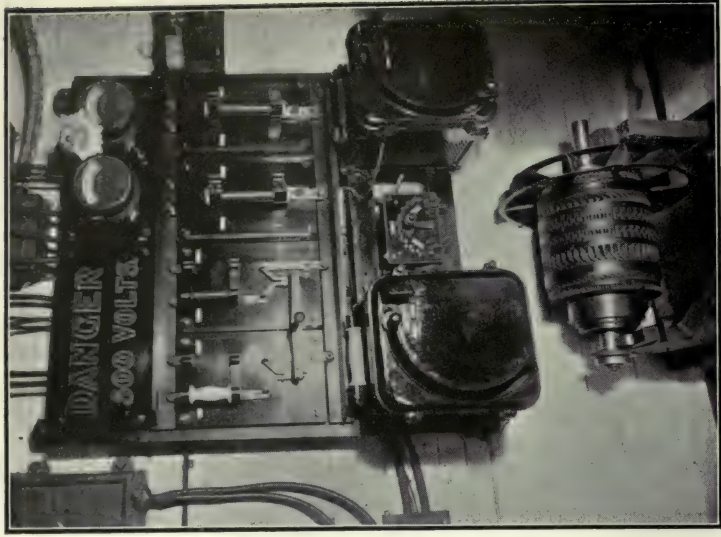


Back Stage Hydraulic Ram, and Front Stage Motor. 3

BRISTOL HIPPODROME STAGE.

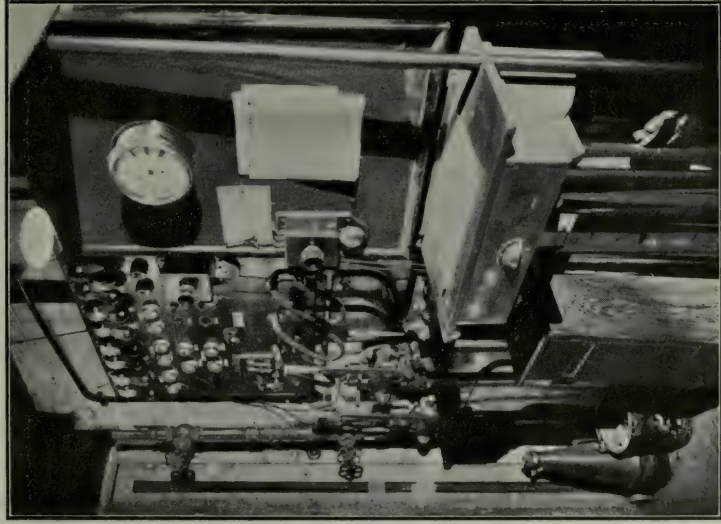


Two Motor Generators for the Arc Lighting.

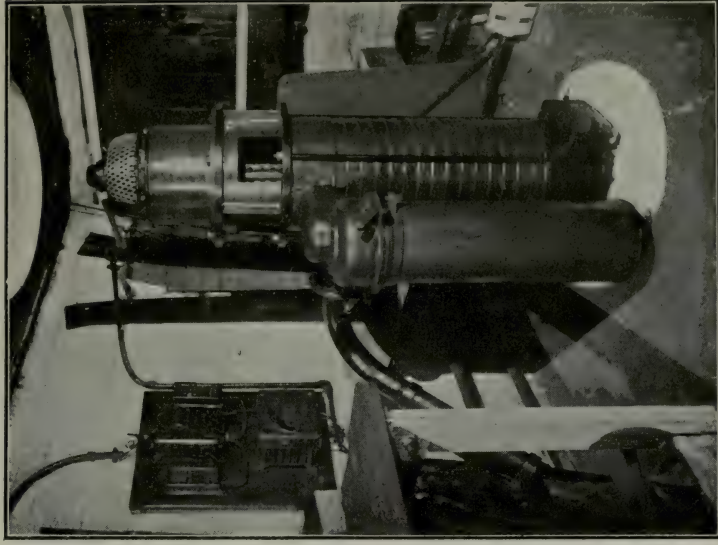


Power Board for Motor Generators, and Spare Armature.

BRISTOL HIPPODROME STAGE.



Prompt Corner, showing Signal Board, Hydraulic Levers, and Number Regulator.



Vertical Turbine Vacuum Cleaner.

master lever. In front of the tank is a glass screen consisting of seven sections of $\frac{1}{2}$ -in. plate glass. This is capable of being raised to a maximum height of 6 ft. above the level of the tank, and prevents any water from splashing over into the orchestra. This screen is operated by a 4-in. hydraulic ram controlled from the switchboard. The water in the stage tank is heated through the medium of a cast-iron sectional boiler. On the stage roof are situated two water tanks for "effects." The water from these is led to the stage by 8-in. pipes, and controlled from the fly "bridge" by two wheel valves. This water eventually runs to a sump under the stage tank and is pumped out by an electrically driven centrifugal pump. Water mains are also available in the "flies" and "grid." The water to the stage tank is supplied by a 4-in. main, and the tank is emptied into the basement sump through a 6-in. pipe and wheel valve. This water is then pumped to a drain by means of the centrifugal pump before mentioned.

THE HYDRAULIC SYSTEM.

The nucleus of the hydraulic system is the hydraulic accumulator—or compressor—by which water is raised to a pressure and conveyed by pipes to the various rams. This consists of the accumulator and a three-ram hydraulic pump (electrically driven), which supplies eight rams at a pressure of 1,000 lbs. per square inch. The rams in turn operate the back stage, four tank tables, glass screen, tableaux curtains, and fireproof curtain. The 8-in. "back stage" ram is placed horizontally in the floor of the stage basement. The four 8-in. rams for the tank tables are situated horizontally under the stage tank, and the 4-in. ram for the glass screen is in a vertical position in front of the tank. The 5-in. tableaux curtain ram and 6-in. fireproof ram are situated on the wall above the fly-level, P. and O.P. respectively. Emergency gear is fitted to the fireproof curtain, which enables this to be raised by hand. Other emergency gear in the shape of heavy block tackle, spare armatures, and numerous spare parts, are instantly available.

THE ELECTRIC SYSTEM.

The electricity supply for the stage is taken from the Bristol Corporation. The lighting is alternating current, single phase, 210 volts. The power is 500 volts D.C. The stage intake-room is between the stage and basement levels, the main circuits being controlled by Berry-Skinner switches. Apart from the ordinary stage lighting the electric system consists of a motor driving the three-ram pump, a motor driving the front half of stage, an electrically driven centrifugal pump, an electrically driven vacuum cleaner, and two motor generators. All these motors are of the D.C. type, and run at 500 volts. The motor generators supply the bioscope and stage arc lighting at a pressure of 80 volts. They consist of two machines; one with an output of 250 ampères, and the other with an output of 280 ampères. They are situated in a room between the stage and basement, and feed a separate board on the main switchboard, from which the various arc circuits are controlled. The three-ram pump motor, centrifugal pump motor and vacuum cleaner motor are all in the stage basement; the first has a speed of 965 R.P.M., and transmits its power through gearing. The latter two are direct coupled. The centrifugal pump motor runs at a speed of 1,600 R.P.M., and the speed of the back stage motor varies according to the position of the controller, which is situated on the main switchboard. The vacuum cleaner is of the vertical turbine type, and runs at 3,500 R.P.M.

THE SWITCHBOARD.

The main switchboard may be described as consisting of: the stage lighting board, arc board, hydraulic levers and front stage electrical controller. The lighting board is fitted with liquid dimmers, which can be operated together or independently. The pots are situated on the lighting gallery directly behind the board, there being ample room for accessibility. The incandescent lighting of the stage consists of seven battens, proscenium lights and floats, together with lengths and bunches. The stage arc lighting consists of six automatic arcs (four being of the flame type), together with the ordinary hand-fed arcs on the perches and stage. There is also provision for three arcs from the auditorium. The stage has provision for a total of twenty-five arc lamps. A novel feature of the stage arc lighting is a lighting gallery immediately behind the top of the proscenium which permits a fine concentration of light; this is particularly useful for illuminating the water. A table indicator has been installed by Mr. Campbell, the resident electrician, which indicates on the board the height of the tank tables, thereby enabling the

operator to know the position of these, and consequently the depth of water. This indicator is in the form of weights fixed to a small steel wire rope, which in turn is connected to the rope of the table. The weights move vertically on a scale on the switchboard wall, and the depth of the water is shown in feet. The hydraulic levers for the "tabs," and "fireproof," and the signal board are situated in the prompt corner. The signalling system consists of lights, bells, and telephones; and a second signal board is available for large productions consisting of coloured lamps wired in series. Two 100 ampère "special effect" boards are provided on the stage for any electrical effects requiring a large amount of current. The circuits feeding these boards are entirely independent of any other stage circuit. Each board is fitted with three D.P. switches and fuses.

HEATING.

The heating of the theatre is on the low-pressure hot-water system, and consists of radiators and pipes situated at points calculated to give the maximum efficiency, and governed by a cast-iron sectional boiler. There is also a sectional boiler for heating the water in the main stage tank, and a separate boiler for supplying the water to the dressing-rooms.

GENERAL MEETINGS OF SOCIETIES, FUNDS, ETC.

January 24.—The annual general meeting of the Variety Artists' Federation was held at the Criterion Restaurant. The chair was occupied by the late Mr. W. H. Clemart, Chairman of the Federation.

February 12.—The twenty-first annual general meeting of the Theatrical Managers' Association was held at Gatti's Restaurant. The chair was occupied by Mr. J. F. Elliston.

February 16.—The annual general meeting of the Actors' Benevolent Fund was held at the New Theatre. The chair was occupied by Sir Charles Wyndham, the President.

February 24.—The annual general meeting of the Variety Artists' Benevolent Fund and Institution was held at the "Bedford Head" Hotel. The chair was occupied by Mr. Eugene Stratton.

March 2.—The twenty-fourth annual general meeting of the Actors' Association was held at His Majesty's Theatre. The chair was occupied by Sir H. Beerbohm Tree, the President.

March 26.—The annual general meeting of the Royal General Theatrical Fund was held on the stage of the St. James's Theatre, the President, Sir George Alexander, occupying the chair.

April 23.—The Annual general meeting of the Critics' Circle was held in the Hall of the Institute of Journalists, with the President, Mr. J. T. Grein, in the chair.

May 6.—Annual Meeting of the trustees and guardians of Shakespeare's birthplace.

June 10.—The Annual General Meeting of the Rehearsal Club was held at the St. James's, with Mr. Gerald du Maurier in the chair.

July 6.—The fourth annual meeting of the Catholic Stage Guild was held at the Savoy Theatre, presided over by Mr. Lister Drummond.

July 16.—The Annual Conference of the Actors' Church Union was held at the Savoy. The Bishop of Birmingham, Vice-President of the Union, presided.

July 22.—A meeting was held at the Savoy under the auspices of the Actors' Association, which was open to all members of the profession, for the discussion of professional matters as affected by the war. Mr. H. B. Irving presided.

August 23.—The Annual General Meeting of the Travelling Theatre Managers' Association was held at 7, Wellington Street, Strand, with Mr. A. E. Drinkwater in the chair.

September 30.—The annual General Meeting of the O.P. Club was held, with Mr. Carl Hentschel in the chair.

October 27.—The annual general meeting of the Music Hall Artists' Railway Association took place at the "Bedford Head" Hotel, with the President, Mr. Joe Elvin, in the chair.

October 31.—The Annual Meeting of the Showmen's Guild was held at Rotherham.

November 5.—The Annual Meeting of the Actors' Orphanage was held on the stage at Wyndham's Theatre, Mr. Gerald du Maurier presiding.

November 5.—The Annual General Meeting of the Music Hall Ladies' Guild was held at the Boulogne Restaurant, Mrs. Charles Coburn presiding.

November 26.—The annual general meeting of the Concert Party Proprietors' Association was held at the offices of the Association, with Mr. Charles Heslop in the chair.

December 3.—The annual general meeting of the Theatrical Ladies' Guild took place at the St. James's Theatre, with Miss Irene Vanbrugh in the chair.

THE YEAR'S DRAMA IN AMERICA.

THE past year has been remarkable in the history of the theatre of America for the depressing influence of the War, which for a time seriously affected both managers and the public, but was completely overcome, and the advent of 1916 finds a roster of productions which compares favourably with that of our most prodigal season.

The War proved beneficial by causing plays immediately to be declared either successes or failures, and so put an end to an annoying custom which kept plays on the stage which should have been sent to the storehouse. Ever since the example set by "Florodora," managers have tried by continuance and by clever advertising to force plays into public favour. This had a detrimental effect on the receipts, for it seriously injured public confidence.

The number of emphatic successes during 1915 was unusually large, but so was the number of failures.

Playwrights, producers, and the public sought feverishly for novelty. The dream play is at last lifeless. So is the crook play. Paul Armstrong, manager and specialist writer of plays dealing with characters of the underworld, was responsible for the vogue of this sort of play which made heroes of criminals, invariably adored and reclaimed by young women of refinement and the best social standing. Mr. Armstrong's recent death seems almost coincident with the passing of the crook play.

There was a noticeable tendency to break away from the conventional in staging plays. Granville Barker, by his elementary style of production, had an undeniable influence. The Abbey Players, too, no doubt were largely responsible for the number of little playhouses which the past season brought into competition with the larger ones.

The motion picture at \$2 a seat is no longer an astonishing statement, but no kinema attraction at this price achieved the success of *The Birth of the Nation*, which set a precedent. The motion picture was admirably employed in a number of spoken dramas. War plays, both short and long, and musical revues, the latter following the European models, were two forms of entertainment in competition with the older ones. The revue has about usurped the place of musical comedy. In an effort to comply with President Wilson's plea for neutrality on the stage, War plays and playlets demonstrated the horrors and uselessness of War, and pointed the moral that to stay at home was much better than going away to fight.

Farce was more daring and more popular than ever. The risqué in all sorts of productions is now frankly welcomed, provided it is subtle and well done.

Much friction between dramatic stars and their managers was caused by the double engagements caused by actors seeking remunerative employment in kinema work, the former maintaining that actors should not engage in film work, for the reason that people would not pay \$2 to see a star in a spoken play, when for ten cents he might be seen on the screen. A number of plays were compelled to close when a dramatic star found himself his own rival in a motion picture attraction booked across the street from the theatre in which he was playing a week's engagement. Only a few managers succeeded in persuading their stars not to appear in both the drama and pictures.

The Actors' Equity Association made rapid strides during the year. It proved very active in behalf of players, and a number of managers now use its contract when employing actors. Membership has increased to 2,500 correspondingly with the power of the organisation. Its officers at the present time are:—

Francis Wilson, president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer. Albert A. Bruning, John Cope, Jefferson de Angelis, Frank Reicher, Milton Sills, John Westley, and Edward Abeles were chosen as councilmen.

The Association publishes its aims as follows :—

To secure transportation from New York and back to New York ; to limit the period of free rehearsals ; to re-establish the two weeks' notice clause ; to protect an actor who shall have given more than a week's rehearsals from being discharged without pay ; to prevent the increase of extra performances without compensation ; to get full pay for all weeks played ; to seek adjustment with regard to the cost of women's dresses.

The advent of 1915 found a number of established successes still on the boards. Among them were "On Trial" at the Candler, "Silk Stockings" at the Little, "It Pays to Advertise" at the Cohan, "Kick In" at the Long Acre, "Under Cover" at the Cort, "Daddy Long Legs" at the Gaiety, "The Phantom Rival" at the Belasco, "The Law of the Land" at the Forty-eighth Street, "Life" at the Manhattan, "Experience" at the Booth, "Hello, Broadway," at the Astor, "Twin Beds" at the Fulton, "The Girl from Utah" at the Knickerbocker, "Outcast" at the Lyceum, "The Only Girl" at the Lyric, "Damaged Goods" at the Hudson, "Watch Your Step" at the New Amsterdam, and "The Song of Songs" at the Eltinge. "Chin Chin" broke all records since January 1, and 1916 finds it still at the Globe Theatre.

Fifteen new plays were produced during the month of January. Of these, three attracted unusual attention. They were "Androcles and the Lion," by George Bernard Shaw, produced by Granville Barker at Wallack's ; "Marie-Odile," produced by Belasco at the Belasco ; and "The Shadow," by Dario Niccodemi, produced by Charles Frohman at the Empire. The Shaw play proved a happy selection for Mr. Barker's first play in America, for it was both an artistic and a financial success, and was pronounced one of the most delightful novelties of some seasons.

"Marie-Odile," with Frances Starr in the title-*rôle*, aroused interest because of its daring treatment of the Roman Catholic religion. "The Shadow" was responsible for Ethel Barrymore's *début* as an emotional star. The play was said to have been written for Réjane, but first produced in America on account of the War. There was a revival of Sheridan's "The Critic," and a revival of "Rosemary," in which John Drew again appeared in the *rôle* which eighteen years before had helped establish him as a star. Miss Alexandra Carlisle was his leading woman in the revival.

"Children of Earth," the \$10,000 prize play by Alice Brown, accepted by Winthrop Ames, was produced at the Booth. While warmly praised by those of literary appreciation, it did not meet with popular approval, and was withdrawn after a five weeks' run.

The Purpose Play Society was incorporated for the purpose of presenting the Brieux play, "Maternity," without fear of official molestation, following the plan employed in placing "Damaged Goods" before the public. "Maternity," the English version, by Richard Bennett, sponsor and actor of "Damaged Goods," was produced at the Princess, with Mr. Bennett in the leading *rôle*, but it failed to come up to expectations as a sensational rival of its predecessor, and was withdrawn after a few performances.

Nat C. Goodwin filed a libel suit against James Metcalfe, of "Life," for \$50,000, claiming that his reputation had been injured by Mr. Metcalfe's criticism of his book of reminiscences published in November, 1914.

An interesting coalition proposed at this time, and later put into effect, was that between the firms of Klaw and Erlanger and the Shuberts, bitter business rivals, made with the purpose of arranging their bookings so that two big successes would not oppose one another in the same city at the same time. Only certain cities, however, came under this rule. As a consequence, cities having both Klaw and Erlanger and Shubert attractions suffered a reduction in the number of their theatres. In New York the two firms continue to fill their own houses with their own attractions.

On January 11, Daly's—long sacred to the highest in dramatic art—became the home of burlesque, and "The Sunshine Girls" at 10, 20, and 30 cents was the shocking poster in lurid colours which announced the opening bill. The passing of Daly's illustrates what changes have overtaken that part of New York, once the centre of theatrical interest.

The Bandbox closed its doors after a short bid for patronage. "Too far from Broadway" was the director's explanation. The one play presented proved an artistic, but not a financial success. Subsequently it passed into the hands of the Washington Square Players, and now attracts its own *clientèle*.

In this month an unsuccessful attempt was made to introduce legislation to regulate the sale of tickets. The Assemblyman who was sponsor for the Bill explained that the patrons of theatres were being imposed upon by managers advancing the

price of tickets of successful plays by placing them in the hands of ticket agencies and declaring they had none at the box offices. The agencies charged exorbitantly advanced prices, which were divided with the managers.

Of the eight original plays produced in February, "Inside the Lines," by Earl Derr Biggers, presented at the Longacre, was the most successful. Although a War drama, "Inside the Lines" was so written as to give offence to no one whose sympathies were with one side or the other of the European contestants.

Granville Barker's revival of "A Midsummer Night's Dream" created a mild sensation by the novel manner in which it was produced. Even those who scoffed at its simple form of stage setting, and the liberties taken with Shakespeare's lines, went to see it through curiosity.

Robert Mantell began his annual Shakespearean engagement with "King John" at the Forty-fourth Street Theatre. "The Adventure of Lady Ursula," with Phyllis Neilson-Terry, failed to prove a successful revival.

Pavlova at the Century and Isadora Duncan at the Metropolitan were rival dancing attractions, with the patronage in favour of the Russian. Duncan was so chagrined because of her poor financial success in America that she sailed for Greece, announcing that she would remain there.

The Washington Square Players, an organisation composed of members of the literary and artistic colony in the vicinity of Washington Square, re-opened the Bandbox with four playlets. Their venture was immediately received with marked enthusiasm, and this encouragement has enabled the Players to maintain their original plan of offering plays which would advance the standards of the American drama by means of experiment and initiative. Simplicity and sincerity were made the keynotes of the new company. The reception accorded the efforts of the Washington Square Players caused several other small theatres to spring into existence. Among these was the Neighbourhood Playhouse, on the lower East side, which was the outgrowth of a still less pretentious organisation. The first performance at the Neighbourhood was given in February. It received the support of a sufficient following in the community to enable it to continue.

Emanuel Reicher, the German producer and actor, who founded the Modern Stage, an organisation to produce standard plays by the best playwrights of all countries in English, made his first production with "Elga," by Gerhard Hauptmann, in which his daughter, Hedwig Reicher, played the leading rôle.

"Billy" Sunday, the evangelist, proved so great an attraction in Philadelphia that he seriously crippled theatrical receipts in that city. Sunday so openly reviled the theatrical profession and playhouses that his attacks called forth indignant protests from all over the country.

Managers in Chicago complained of the depressing business outlook there. The first of the year found four first-class theatres less than three years previously. High prices, the manipulation of the price of tickets by ticket agencies, and the misrepresentation in regard to the merits of coming attractions were held chiefly responsible for the poor attendance at the best theatres and increased patronage at the vaudeville and motion picture shows.

In Boston it was proposed to establish a code of morals for the theatre, and the Mayor joined a conference of theatrical managers on this subject.

During the month of March five new plays were presented at the larger theatres. Only one of the five, a musical production, scored a success. This was "The Peasant Girl," a Shubert attraction at the Forty-fourth Street Theatre. An unknown young baritone, John Charles Thomas, created a sensation by his voice and acting, and shared honours with the star, Emma Trentini. A dramatisation of "Alice in Wonderland" failed to please. "The Doctor's Dilemma," by George Bernard Shaw, was done at Wallack's by Granville Barker.

The Washington Square Players presented a number of one-act plays at the Bandbox, and the Neighbourhood Playhouse also put on several playlets.

A new theatre was added to the list of those described as "little." The Bramhall, priding itself upon being the smallest of all, with a seating capacity of only 210, opened its doors for the first time under the management of Butler Davenport, with a declared policy to produce only plays by Mr. Davenport, and to change the bill every three weeks.

A memorial tablet to Laurence Irving and his wife, Mabel Hackney, was unveiled at the Walker Theatre, Winnipeg, by Sir Johnston Forbes-Robertson, who made an appropriate speech.

Historic Daly's suffered the unique experience of being closed by the police during the performance of a spicy burlesque entertainment. A renewal of its license was refused.

Cyril Maude's production "Grumpy" proved so successful in Chicago that his original three weeks' engagement was extended indefinitely.

Charles Frohman issued a statement calling upon theatrical managers to stop the practice of selling tickets at cut-rates, either through the medium of outside offices or the box-office. Mr. Frohman stated that the selling of cut-rate tickets meant dishonesty toward the playwrights, dishonesty toward the public, and dishonesty on the part of the managers; he called upon the playwrights to assert themselves so that they might know their right share in the box-office receipts.

The followers of the cut-rate system which had been flourishing all the winter received a shock by the Frohman appeal, for it served to start one of the biggest discussions between managers which has occurred in recent years. The cut-rate evil, which at first was practised quietly by a few managers who were anxious to keep their attractions going at any price, soon became a general plan, with the result that seats to two-dollar attractions could frequently be purchased for half that price, much to the disgust of people who had paid the regular advertised rate.

Seven new plays were produced in the month of April. Of these, only one, "Nobody Home," a musical comedy presented by F. Ray Comstock, achieved popularity. Lawrence Grossmith, in a "silly ass" rôle, was largely responsible for its success. There were two important revivals, one of "Trilby" at the Shubert, with Phyllis Neilson-Terry in the title-rôle, and the other, "The Celebrated Case," with an all-star cast at the Empire, under the co-management of Charles Frohman and David Belasco. This union proved so successful that the two managers agreed to make a joint production each spring of special plays. Arnold Daly was seen again in revivals of Shaw's plays, "Arms and the Man," "Candida," and "You Never Can Tell," and De Wolf Hopper was enthusiastically welcomed in the Gilbert and Sullivan opera "Yeomen of the Guard," the first of a series presented by Wm. A. Brady at the Forty-eighth Street Theatre.

Much was expected of a War-play, "The Hyphen," by Justus Miles Forman, produced at the Empire by Charles Frohman, but the play registered a flat failure.

Emanuel Reicher produced Ibsen's "John Gabriel Borkman," appearing for the first time in this country in the title-rôle in English. He scored a great personal success, although the play was pronounced too gloomy.

An interesting event was the action of the "New York Times" in securing an injunction to restrain the Shuberts from barring its dramatic critic, Mr. Alexander Woolcott, from entering their theatres, even though he had purchased a ticket. Mr. Woolcott had incurred the displeasure of the Shuberts by an unfavourable review of a play, "Taking Chances," in which Lou-Tellegen, the French actor, appeared at a Shubert playhouse. The suit was fought for months, and 1916 still finds Mr. Woolcott persona non grata at the Shubert theatres. Appeal to the Court of Appeals is the final move the "Times" can make. The case is somewhat similar to that of Mr. James Metcalfe, of "Life," eight or nine years ago, when that critic was excluded from all the Klaw and Erlanger theatres on account of his attacks on the Jews and severe comments on plays produced by that firm. Klaw and Erlanger won their case, and Mr. Metcalfe is still kept from the houses.

At a meeting of all the managers in the city it was agreed to abolish the cut-rate ticket evil, in response to the appeal made by Charles Frohman.

The Stage Society, which brought Granville Barker to America, decided to sponsor no more outsiders, since sufficient credit was not given it for its efforts, but to return to its former policy of making its own productions.

Attorneys for the Shuberts and Klaw and Erlanger made arrangements with the United States Assistant Attorney-General whereby the books of these firms would be placed at the disposal of the Government in its investigation into the existence of a Theatrical Trust. The Government had been informed that an illegal combination existed in the booking of the regular theatrical attractions. The first-class had been divided into two groups, it was claimed, those booked by the managers formerly composing the syndicate, and those by the independent managers. A satisfactory agreement made two years before having fallen through, the independents claimed that a Theatrical Trust restricted their bookings so that they could not secure theatres for their productions while local independent managers could not obtain plays by certain authors without surrendering their independence to the Theatrical Trust.

Theatrical interests faced a serious condition in a proposed increase in transportation charges filed by both the Central and Western Passenger Associations, to

THE AMERICAN STAGE.



"THE GREAT LOVER" AT THE LONG ACRE, NEW YORK.

MISS VIRGINIA FOX BROOKS, MR. LEO DITTRICHSTEIN, and MR. LEE MILLER.

[White.

THE AMERICAN STAGE.



"ALONE AT LAST" AT THE SHUBERT, NEW YORK.

Mr. Roy Atwell, Miss Jose Collins, Mr. Harry Conor, Miss Marguerite Namara, and Mr. John Charles Thomas.

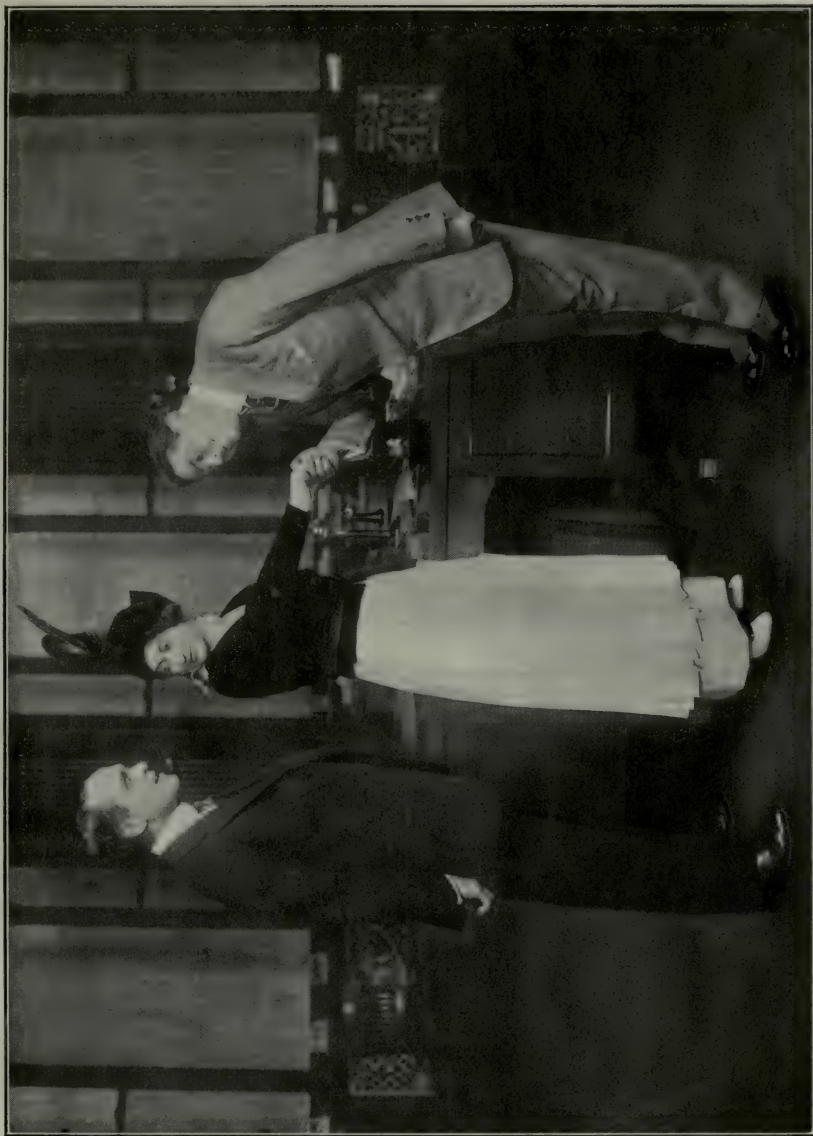
THE AMERICAN STAGE.



"HOBSON'S CHOICE" AT THE PRINCESS, NEW YORK.

MISS MOLLY PEARSON, MISS MARIE HUDSPETH, MR. WHITFORD FANE, and MR. A. G. ANDREWS.

[White.



"IT PAYS TO ADVERTISE," WHICH RAN THE ENTIRE SEASON, SEPT., 1914, TO SEPT., 1915, AT THE COHAN THEATRE, NEW YORK.

MR. GRANT MITCHELL, MISS LOUISA DREW, MR. WILL DEMING.

A SCENE FROM "THE BOOMERANG" AT THE BELASCO, NEW YORK.

THE AMERICAN STAGE.



"THE TWO VIRTUES" AT THE BOOTH, NEW YORK.

MISS CHARLOTTE WALKER. MR. E. H. SOTHERN, MISS HAIDÉE WRIGHT, and MISS MARGUERITE WHITSON.

THE AMERICAN STAGE.



"UNDER FIRE" AT THE HUDSON THEATRE, NEW YORK.

MISS DOROTHY ABBOT, MR. FRANK CRAVEN, and MR. ROBERT FISCHER.

THE AMERICAN STAGE.



"THE BLUE PARADISE" AT THE CASINO, NEW YORK.

MR. CECIL LEAR (in the centre).

THE AMERICAN STAGE.



"AROUND THE MAP" AT THE NEW AMSTERDAM, NEW YORK
Group includes Mr. G. FITKIN (left), Miss ELSA ALDER (centre), and Wm. WILLIAM NORRIS (right).

THE AMERICAN STAGE.



THE PUNCH AND JUDY THEATRE,

in West 49th Street, New York, is as unlike the ordinary theatre as its quaint name. Mr. Charles Hopkins is the owner and promoter. There is no centre aisle, the seats running across with single back-like church pews. The walls are of stucco, and the ceiling is heavily beamed with material which looks very much like old Flemish oak. There is no balcony, but on both sides and across the back at about the height of a low balcony there are small boxes seating only two persons. Each of these boxes, made of the same material as the beams, juts out from the wall about two feet and is entered from a narrow corridor at the rear. When a man and a woman sit there the effect is to remind one of the figures in the quaint little Punch and Judy booths. "Treasure Island" has recently been produced here.

THE AMERICAN STAGE.



MR. GRANT MITCHELL and MISS RUTH STAPLEY in
"IT PAYS TO ADVERTISE," at the COHAN THEATRE,



MISS JANET BEECHER and MR. HAMILTON REVELLE,
in "FAIR AND WARMER," at the ELTINGE THEATRE,



"TREASURE ISLAND" AT THE PUNCH AND JUDY, NEW YORK.

The Blind Pew (MR. FRANK SYLVESTER) passing the Black Spot to Bill Bones (MR. TIM MURPHY).

go into effect on May 1. Had these rates been put into operation, they would practically have doubled the cost of transportation of big companies, and thousands of theatres throughout the country would have closed their doors. But the Theatrical Managers' Association took immediate steps to fight for Interstate Commerce regulation, and the schedule did not go into effect.

Only one of four new plays presented in May proved to the public liking. This was "A Full House," a farce by Fred Jackson, produced at the Longacre by H. H. Frazee. An elaborate musical production, "The Passing Show of 1915," at the Winter garden, attracted the usual clientèle of that popular place of amusement. Arnold Daly revived "Arms and the Man," and De Wolf Hopper, under the management of Wm. A. Brady, appeared successfully in "The Mikado," at the Forty-eighth Street Theatre. Euripides's tragedy, "The Trojan Women," was a notable production made at the dedication of the Adolph Lewisohn Stadium of the College of the City of New York. Granville Barker, Lillah McCarthy, and Edith Wynne Matthison played the leading rôles. The English translation was by Gilbert Murray. The play was staged in the open. Its subject was pronounced "timely," since it conveyed a message of war's waste and futility in 415 B.C.

Wallack's historic doors were closed for all time, as the old theatre was demolished in order that a sky-scraper office building might take its place. Shaw's "Androcles and the Lion" was the last performance on its stage, made famous by thirty-three years' service. Granville Barker and Augustus Thomas made appropriate speeches. Miss Rose Coghlan, in the costume of Lady Teazle, which rôle she had played as a member of the original Wallack company, spoke an epilogue by Oliver Herford.

An interesting event was the war waged by theatrical managers on cabaret performances in restaurants. The managers filed a complaint stating that restaurants paying an ordinary dance licence fee of 50 dollars a year were presenting such elaborate cabaret performances as to injure the patronage of the theatres which paid 500 dollars. The Commissioner ordered the restaurants to cut down their cabarets. When this form of entertainment first invaded New York it consisted chiefly of ragtime songs. Then a dancing speciality was introduced; finally the cabaret became almost a musical revue and elaborate vaudeville.

Another legal decision of interest was a verdict given to Shanley's restaurant against Victor Herbert, Harry B. Smith, Robert B. Smith, G. Shirmer, and Fred de Greésac, arising out of the singing at Shanley's of a number from Mr. Herbert's "Sweethearts." The Justice decided that in selling copies of the published song the author and publishers also sold the right to have it performed so long as it was not done in a way to infringe the original dramatic musical composition.

The death of Charles Frohman, Charles Klein, and Justus Miles Forman, aboard the "Lusitania," May 7, was acknowledged as a great disaster in the theatrical world. Mr. Frohman was a recognised power for good on the stage. His productions were examples for other managers to follow and his personal influence over his players uplifting. During a long illness Mr. Frohman had expressed a wish that in the event of his death his business should be carried on along the lines planned by himself. This is now done by a company composed of his brother, Daniel Frohman, representing the estate; Alf Hayman and John D. Williams, business administrators. The list of Frohman stars remains the same, testifying to a beautiful loyalty, for it is said that Mr. Frohman never made a written contract in his life, his word being sufficient. Coincident with the death of Mr. Frohman, settlement of the cut-rate ticket question was postponed, owing to the opposition of Mr. Wm. A. Brady and Lee Shubert to the abolishment of the cut-rate system.

Mr. Charles Klein, an Englishman by birth, had enjoyed a long career as one of the most prolific and successful writers for the American stage. Mr. Klein knew how to please the public, and he was personally deservedly popular.

The death of Mr. Frohman was particularly sad since he had just witnessed the production of his first play, and was planning to do several more.

The Society of American Dramatists and Composers, in association with the Authors' League of America, formed an arbitration committee to adjudicate cases of alleged plagiarism. The officers of the society are Augustus Thomas, president; Rachel Crothers, vice-president; Maurice Samuels, secretary; and Henry Erskine Smith, treasurer.

Because of the approach of warm weather, the end of May witnessed the closing of a number of successful plays, among them "Watch Your Step" and "Marie-Odile."

The Century Opera Company directors filed a petition in the Supreme Court asking that a receiver be appointed pending the dissolution of the corporation because of financial distress. As a consequence, the Century Opera Company was not able to resume.

In June theatrical production approached a standstill. A comedy, "The Three of Hearts," by Martha Morton, failed to please. Granville Barker and his company gave "Iphigenia in Tauris" as their second play in the Stadium of the College of the City of New York. The annual Ziegfeld musical revue, "Ziegfeld Follies of 1915," scored a tremendous success at the New Amsterdam with two acts, comprising twenty-two scenes of extravagant stage setting and costuming. A chorus of beauties came up to the Ziegfeld standard. Ina Claire made an emphatic hit.

The fortunes of the Century, which began its career as a millionaire playhouse, took still another turn when New Wayburn announced that he had secured a five-year lease, and would convert the place into the Century Music Hall, operated on Continental ideas, with a restaurant, dancing and tea rooms, and other attractions.

Another lease of importance was that of the Hippodrome, which was taken by Mr. Charles B. Dillingham for a term of years with a plan for presenting spectacles modelled after big European institutions. The Hippodrome, which was opened in 1905, has for several years been under the management of the Shuberts, who made immense productions with lavish expenditure. The big theatre enjoyed continued success until last year, when the spectacle, "Wars of the World," proved a failure. An indoor circus which followed was not liked. In March the house was given over to motion pictures. In surrendering their management the Shuberts stated that they believed the possibilities of the place from a scenic standpoint had been exhausted.

Travelling actors found new railroad difficulties when on arrival at railroad terminals they were obliged to sign a declaration of the value of their baggage and to pay "insurance," if the appraised value exceeded \$100. This law went into effect June 2, and as the new routine in the checking of baggage requires much time it at once proved a great nuisance to the general public as well as to actors, accustomed to no delay in making their trains.

July saw three productions, "Hands Up," a musical comedy, by the Shuberts, with a cast composed chiefly of vaudeville actors, proved good enough for a while in hot weather. Another little theatre, the Portmanteau, described as "the littlest," with a stage possible of being folded up and taken anywhere its managers chose, opened its doors with a programme of one-act plays.

The railroad companies yielded to protest of managers against the new baggage rates, and decided to give theatrical companies purchasing twenty-five tickets a baggage car free. The new rates had made it necessary to have forty tickets before one baggage car was supplied free—an almost prohibitive rate.

Augustus Thomas, the playwright, was engaged by Alf Hayman as art director of the Charles Frohman company. Mr. Thomas and Mr. Frohman had been intimate friends.

The midsummer theatrical season was unique in that there was no decided break in its routine. Usually the roof gardens and outdoor suburban places derive indoor entertainment out of business, but the past summer saw unusual activity on the part of the most prominent managers, for no less than fourteen plays were presented during August.

"Young America," by Fred Ballard, in which a child and the Juvenile Court methods played an important part, was produced by Cohan and Harris at the Astor Theatre, and was unanimously pronounced the best play of the season. However, it proved but a moderate success. "Common Clay," with the regeneration of womankind as its theme, was produced at the Republic by A. H. Woods with Jane Cowl and John Mason. This play, by Cleves Kinkead, received the prize in a dramatic school contest at Harvard, and was first produced in Boston.

"The Boomerang," a comedy by Winchell Smith and Victor Mapes, was admirably presented by Belasco at the Belasco, and scored an immediate success. It has every prospect of remaining all the season.

"The Blue Paradise," a musical play, produced by the Shuberts at the Casino, is another apparent fixture. "Under Fire," by Roi Cooper Megrue, presented by the Selwyns at the Hudson, also has a long run to its credit. This play is of interest chiefly because of its subject and a sensational trench scene.

"Rolling Stones," by Edgar Selwyn, was produced by Selwyn and Company at the Harris.

Much regret was expressed when Mr. E. H. Sothern definitely announced the retirement from the stage of his wife, Julia Marlowe.

The Times Producing Company took over the lease of the Longacre, succeeding H. H. Frazee. No change was made in the policy of producing only first-class attractions.

Six dramatic productions were made in September, but not one proved a great success. "Hit-the-Trail Holliday," by George M. Cohan, at the Astor, enjoyed a fair run. "Moloch," a War play, made an unpleasant appeal to the peace-at-any-price camp, but was a failure. "Moloch" was of interest because it registered the return to the producing field of George C. Tyler, formerly of Liebler and Company, this time in conjunction with Klaw and Erlanger.

Marie Tempest revived "The Duke of Killicrankie" and appeared in Barrie's "Rosalind" with only fair success at the Lyceum, under the management of the Charles Frohman Company. The Drury Lane melodrama, "Stolen Orders," proved a failure at the Manhattan Opera House under the management of Brady, Comstock, and Guest, and was withdrawn after eighteen performances.

Ned Wayburn's musical revue, "Town Topics," inaugurated the change in the Century. The production was lavishly staged, but was not an unqualified success.

Two musical productions scored immediate successes: "Hip, Hip, Hooray," produced by Dillingham at the Hippodrome, and "Princess Pat," by Victor Herbert, book by Henry Blossom, under the management of John Cort at the Cort. The Hippodrome's fresh success came as a surprise, but the approach of 1916 finds "Hip, Hip, Hooray," as popular as ever. The skating ballet from the Admiral's Palace in Berlin, with "Charlotte" as *première*, proved the sensation. Sousa's band also was a feature of the production.

Grace George appeared in a revival of "The New York Idea," by Langdon Mitchell, formerly played by Mrs. Fiske, the first of a series of revivals announced by Miss George to be produced by her own company under her own management at the Playhouse. A reduction in prices also was decided upon by Miss George. Her venture proved successful both artistically and financially.

"The House of Glass," by Max Marcin, was produced at the Candler by Cohan and Harris, and gave promise of a long engagement.

After three weeks' conferences, theatre managers at last reached a unanimous agreement whereby no tickets should be sold anywhere at less than regular box-office prices. The free list was suspended. The Tyson Company was selected as distributor of tickets usually allotted direct to hotels and agencies. For this privilege it was required to give a bond of 25,000 dollars, guaranteeing that no tickets should be sold by it or its agencies for more than fifty cents excess, and any agency violating this rule would be stopped selling tickets. It was also decided that salesmen should be restrained from voicing opinions in regard to the merits or demerits of plays, and the public was called upon to report any ticket being sold at hotels or agencies at an excess of fifty cents.

Producing managers gave bond binding themselves to abolish ticket-selling evils. In case this agreement was broken, each promised to pay 5,000 dollars for each theatre he operated. It was also agreed to abandon the practice of seating balcony seat purchasers downstairs in case the orchestra seats were not sold at curtain time.

The new rulings went into effect at once. It was thought that they would put an end to the mediocre attractions which by cut-rate prices were able to exist, a condition held accountable for a surfeit of unworthy plays last season.

Several theatres offering first-class attractions reduced their regular prices from 2 dollars to 1.50 dollars, a condition which has not existed in New York in twenty years. These theatres were the Candler, owned by Cohan and Harris; the Booth, a Shubert house, where "A Pair of Silk Stockings" was the attraction, and the Longacre. The Casino, the Shubert, Maxine Elliott's, and Brady's Playhouse reduced their rates for three nights a week only. The Selwyns, the Frohman Company, Klaw and Erlanger, and A. H. Woods made no reduction.

F. Ray Comstock, who is allied with the Shuberts, disposed of 90,000 dollars of stock in the Tyson ticket agency.

A strange condition, caused by the terrific heat, was brought about in September, when the receipts of the various successes dropped to almost nothing. Four attractions were compelled to close for a week or so. Following this, a cave-in of the wooden covering over the new subway caused the temporary closing of the Casino and Knickerbocker. The latter is now a motion picture house.

Twelve productions, three of which were musical, a revival of "Sherlock Holmes" by William Gillette at the Empire, and four one-act plays presented by the Washington Square Players, were the managerial output for October. Two attractions of widely different nature registered instantaneous successes—Lehar's operetta, "Alone at Last," at the Shubert, and "Abe and Mawruss," a Jewish comedy, sequel to "Potash and Perlmutter," by the same author, Montague Glass, produced by A. H. Woods at the Republic. "Alone at Last," was unanimously declared to be musically far superior to "The Merry Widow." John Charles Thomas, the young baritone, scored as great a success as he did in "The Peasant Girl," and will soon be starred by the Shuberts.

"The Two Virtues," in which E. H. Sothorn appeared in a comedy rôle, after some seasons in Shakespeare and the romantic drama, proved entertaining. Mr. Sothorn is a great favourite in comedy. Miss Charlotte Walker played the leading woman's rôle, owing to the retirement of Miss Marlowe.

"The Unchastened Woman," a comedy by Louis Ansbacher, produced by Oliver Morosco at the Thirty-ninth Street Theatre, was well received, chiefly because of the brilliant work of Miss Emily Stevens in the title-rôle. Miss Stevens will be starred in her next engagement by Morosco. Miss Elsie Janis was given a cordial reception on her return from a two-year stay in London. Unfortunately, "Miss Information" was not a vehicle worthy of the talents of this clever artist. "Our Mrs. McChesney," Ethel Barrymore's latest play, registered a departure from the class of plays in which she has hitherto appeared. "Our Mrs. McChesney" is worthy of consideration merely from a box-office viewpoint. As such it met with approval. "Quinneys," the London comedy of which so much was expected, enjoyed only a short New York engagement.

A ruling was made by the Treasury Department at Washington that aliens residing temporarily in the United States would no longer be allowed the exemptions given citizens and resident aliens under the income-tax law. They are now compelled to pay 1 per cent. on all net incomes. The ruling was designed to tax actors, singers, and other persons who come to this country for a few months only. These have hitherto claimed exemption as resident aliens. Those who show an intention of becoming permanent residents are allowed the usual exemptions.

Oliver Morosco announced that in the future he would book his attractions independently instead of with the Shuberts exclusively.

Daniel Frohman and Marc Klaw, president and director of the Actors' Fund of America, launched a campaign to raise \$1,000,000 to prevent the organisation from disintegration. The fund spends nearly \$70,000 a year in maintaining its home on Staten Island and helping members of the theatrical profession. This was its first call for personal support.

At the annual election of the Lambs, held October 21, William Courtleigh was re-elected Shepherd. Other offices re-elected were:—Dudley Field Malone, boy; George V. Hobart, corresponding secretary; Percy G. Williams, treasurer; George Fawcett, recording secretary; and Walter Hale, librarian. William Farnum, Paul Turner, and William Sampson were elected to the board of directors.

Four productions in November met with such favour that from first performances seats were sold weeks in advance. These lucky four were "Hobson's Choice," a Lancashire comedy, by Harold Brighouse, presented by the Shuberts at the Princess, but later moved to the Comedy, a larger theatre; "Around the Map," a musical comedy, by C. M. S. McClellan, music by Herman Finck, produced by Klaw and Erlanger at the New Amsterdam; "Fair and Warmer," a farce, by Avery Hopwood, produced by Selwyn and company at the Eltinge; and "The Great Lover," a romantic comedy, by Leo Ditrichstein and Frederic and Fanny Hatton, produced by Cohan and Harris at the Longacre, with Mr. Ditrichstein himself as star.

"Hobson's Choice" pleased by reason of its quaint types, its humour, and excellent cast, in which Molly Pearson played a rôle similar to her Bunty in "Bunty Pulls the Strings." "The Great Lover" was a fascinating study of the every-day life of a spoiled grand opera tenor, a rôle in which Mr. Ditrichstein gave one of the finest characterisations of recent years.

Miss Grace George successfully presented Henry Arthur Jones's "The Liars" at the Playhouse, where her stock company are splendidly patronised. William Gillette revived "Secret Service" at the Empire. The Washington Square and the Bramhall Players were seen in new one-act plays. John Drew appeared in a comedy, "The Chief," by Horace Annesley Vachell, at the Empire.

Three failures were registered, among them being "The Angel in the House," in which Arnold Daly appeared at the Fulton.

The return to the stage of Miss Julia Arthur, after an absence of fourteen years, was one of the memorable events of the year. Miss Arthur made her re-appearance in an impressive rôle in "The Eternal Magdalene," an interesting plea concerning fallen women by Robert McLaughlin, produced by Selwyn and Company at the Forty-eighth Street Theatre. Miss Arthur has lost none of her power and beauty, and was enthusiastically welcomed.

E. H. Sothern revived his father's famous success, "Lord Dundreary," at the Booth. "Lord Dundreary" has become rather a tradition on the American stage ever since its prominence as "Our American Cousin," the play President Lincoln was attending the night he was assassinated in Ford's Theatre, Washington.

Avery Hopwood followed his farce, "Fair and Warmer," by another farce "Sadie Love," at the Gaiety, but "Sadie Love" was not received with the same enthusiasm as "Fair and Warmer."

On the last day of November Lou-Tellegen, the French actor, appeared in the murder mystery play, well known to London, "The Ware Case," by George Playdell, admirably produced at the Maxine Elliott by the Garrick Producing Company, with Jessie Bonstelle as director. Mr. Lou-Tellegen scored a big personal success. Miss Gladys Hanson, his leading woman, also was well liked. Opinion as to the merits of the play was rather divided.

The announcement that Ned Wayburn's production, "Town Topics," had closed its engagement at the Century at the end of nine weeks, caused much comment. In spite of excellent business of 12,000 dollars to 20,000 dollars a week, the cost of operating the production and theatre was so great that money was lost from the start. Two involuntary petitions in bankruptcy were filed against the Ned Wayburn's Production Company, Inc. The total liabilities given were 65,000 dollars, and assets 15,000 dollars, and William A. Brady and Mr. Klaw took different sides in its settlement, each accusing the other of being responsible for the trouble. Mr. Brady wished to have a law passed regulating the sale of tickets and hotel agencies. Mr. Klaw accused Mr. Brady of having violated the rules of the Managers' Ticket Association. Mr. Brady declared that he could prove that Mr. Klaw had broken up the Association, and so on. As a consequence of its internal dissensions, the Managers' Ticket Association has been abandoned. Managers now sell blocks of seats in advance, but they must deal only through the Tyson Company, the general distributor. A new agreement by the managers set aside the clause forbidding tickets to be sold below the box-office price.

Regret was expressed over the temporary retirement of Winthrop Ames as manager of the Little, because of ill-health. Mr. Ames was responsible for the success of this charming playhouse, and his place will not easily be filled.

The Théâtre Français began a season of twelve weeks at the Berkeley with "Les Marionnettes," with every prospect of duplicating its former success with its particular clientèle.

The Irving Place Theatre also enjoyed a successful year under the able direction of Rudolf Christians.

The last month of the year started off auspiciously with the long-postponed production at the Punch and Judy of R. L. Stevenson's famous "Treasure Island," the dramatisation of which was made by Jules Eckert Goodman. Much misgiving gave way to enthusiastic praise when it was seen that the spirit and atmosphere of the story had been admirably conveyed to the stage. Mr. Charles Hopkins made the production, and also acted Ben Gunn. Mrs. Hopkins proved an ideal Jim Hawkins. Tim Murphy, as Bill Bones; Oswald, as Long John Silver and W. J. Furguson as Merry; and Leonard Willey, as Captain Smollett, made those fascinating persons seem very real. "Treasure Island" occupies a niche all to itself in present attractions.

Among the noted English actors in the United States at the time this article is written are Sir Herbert Tree, Sir Johnston Forbes-Robertson, Cyril Maude, Phyllis Neilson-Terry, Marie Tempest, Graham Browne, Mrs. Patrick Campbell, the members of "A Pair of Silk Stockings" company (headed by Sam Sothern), the members of "Quinneys" company (headed by Frederick Ross), the members of "Androcles and the Lion" company, Granville Barker, Mrs. Langtry, Louis Calvert, and Lawrence Grossmith.

All are hoping that 1916 will prove as interesting and successful in play production as was 1915.

THE AMERICAN STAGE.



MISS ELSIE FERGUSSON,
who made a success in "Outcast."

THE AMERICAN STAGE.



MISS MOLLY PEARSON,
In "Hobson's Choice," at the Comedy, New York.

THE AMERICAN STAGE.



MISS JULIA ARTHUR,
who returned to the stage to appear in "The Eternal Magdalene" at the Forty-
Eighth Street Theatre, New York.

THE AMERICAN STAGE.



MR. E. H. SOTHERN.

[Sarony]

THE AMERICAN STAGE.



MISS GRACE GEORGE,
who is directing and acting in her own stock company at the Playhouse, New York,

THE AMERICAN STAGE.



MR. JOHN CHARLES THOMAS
appearing in "Alone at Last" at the Shubert Theatre, New York,

THE AMERICAN STAGE.



MISS EMILY STEVENS,

who made a big success in "The Unchastened Woman" at the Thirty-Ninth Street Theatre, New York.

THE AMERICAN STAGE.



MR. LEO DITRICHSTEIN,

Author of, and star in, "The Great Lover," a big success at the Long Acre Theatre,
New York.



MISS GRACE GEORGE and
MR. CONWAY TEARLE,
in "The Liars" at the Playhouse, New York.



MISS ETHEL BARRYMORE,
in "Our Mrs. McChesney," at the
Lyceum, New York.

THE PARIS STAGE IN 1915.

BY JOHN N. RAPHAEL.

I N sitting down to write for "THE STAGE YEAR BOOK" my annual article on the Paris stage during the past twelve months a picture of a railway carriage comes to my mind. We were travelling from Boulogne to Paris. We had left London in the morning, and we had bought the French morning papers at Amiens. They had not been procurable, as they would be in normal times, at Boulogne in the early afternoon. I remember, though it is several months ago, the look of utter puzzlement on the face of one of my fellow-travellers (an Englishman who in peace time makes frequent visits to Paris) as he looked down the column devoted to theatres. I saw him frown, rub his eyes, turn the paper over and look at the date, and then turn back to the theatrical column again. "Here's a funny thing," he said "I thought the paper must have been several years old! There are hardly any theatres open in Paris, apparently, and all the plays announced are old ones!"

This little incident has crystallised in my mind, because it expresses so exactly and so tersely the story of the Paris stage in 1915. There has been no new French play of any importance at all produced in any Paris theatre this year. I believe, in fact, that the only new French play produced at all has been a little farce of the old-fashioned breadth, "*Les Deux Vestales*," which is now (late in December) running at the Gymnase. The only other new play which 1915 has offered to Paris playgoers is a very careful and very admirably done translation of "*The Man Who Stayed at Home*," which, under the name of "*Kit*," was produced at the *Théâtre des Bouffes Parisiens* by M. Max Dearly (who plays the leading part in it) in the autumn, won instant favour with Parisian audiences, and is still running as I write. The translation is the work of M. W. B. Perier, of the Belgian Colonial Office in London, and its faithfulness to the English original is one of the principal reasons of the play's success. Another reason for that success is the care with which the producer has avoided the curiously un-English characteristics which have been features in the past of many French adaptations of English work. When "*Sherlock Holmes*," for instance, was first produced in Paris, the most un-English policeman I have ever seen on any stage smoked a clay pipe upside down (the pipe was upside down, be it understood, not the policeman) while he was on duty. And *Sherlock Holmes*, mind you, was then played at the *Théâtre Antoine*, under the management of M. Firman Gémier, whose care for every detail of production excites admiration as a rule. It may be expected that carelessness with English names, English, and things English in French plays will, with many other abuses, disappear in the new era after the War.

It is difficult to convey across the Channel to British readers any adequate picture of the theatrical life of Paris in 1915; because theatrical life in London and provincial towns in England has, during the past year, been so little different in essentials from the stage life of years preceding. In France, to all intents and purposes, the work of the stage has been at a standstill for the last twelve months. As I have said, there have been no new productions, and there are not likely to be any until the menace of the German is entirely removed and the military authorities allow Paris to be the *Ville Lumière* at night again. London theatres have triumphed marvellously over London's anti-Zeppelin darkness. But the gloom of war has indisposed Parisian theatregoers, although the theatres are fuller now—I should, perhaps, say less empty now—than they were earlier in the year, and at reduced prices managers are managing to cover their outlay by keeping down expenses to the utmost and practising every possible small economy. The subsidised theatres have, of course, been a trifle less hampered than the others. To begin with, they have no rent to pay, while the managers of many of the other theatres have found it cheaper to profit by the moratorium and to pay no rent than to open their doors

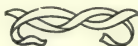
and pay their landlords. The Comédie Française has been open the whole of this year, with the exception of a month's holiday. When it re-opened in December, 1914, the prices were reduced for some weeks. Gradually, however, the management thought it wiser to resume the normal rates, and a stall at the Française now costs its ten shillings as usual. The Opéra Comique has also remained open throughout the year, and here audiences have been almost normal. As for the Opéra, that gigantic building remained closed from the beginning of the War until December 9, 1915, when it re-opened for occasional matinées at prices which were very much reduced. Matinées at the Opéra have been given fairly regularly on Sundays and Thursdays during the last weeks of the year at prices which make the music lover's mouth water. The best seats in the house now cost six shillings, and seats in the parterre, to which ladies are admitted now, are to be had for four shillings, for half-a-crown, and even eighteenpence. No complete operas have been given, but the programme, made up of separate acts from old favourites, with interludes of patriotic music, has achieved considerable popularity. The British Red Cross Fund was fortunate in securing a magnificent Christmas gift from the management of the Opéra, for M. Rouché put the great house at its disposal, conjointly with the Union pour la Belgique, for a gala matinée on December 29, in which the Russian ballet appeared before sailing for America. The receipts at this matinée totalled five thousand pounds, or thereabouts, every seat in the great building being disposed of at prices out of all proportion to anything but the generosity of the patrons who attended. The organisation of this record matinée was due largely to the enterprise and hard work of the Comtesse de Greffulhe, who is always prominent in charitable work here, and to Lieutenant-Colonel Robinson, R.A.M.C., a prominent English doctor with a large practice in Paris, who organised the British Red Cross here when the war began, and has worked day and night, and tirelessly, for it ever since.

While there has been no new plays, there have been several interesting sketches produced in Paris during the War, and, although revue has not achieved any such popularity here during the past year as it has won in London, there have been new revues at one or two of the theatres and at several of the music halls. Needless to say, even the best of these revues have been produced without any display or extravagance of new scenery or of costumes. The Paris public in its present temper would resent too much lavishness on the stage just now as inherently good taste forbids any lavishness in dress in private life. A very notable little play (or, rather, impromptu) which achieved popularity, as "The Man Who Stayed at Home" has done, because of, and not in spite of, its bearing on the War, is M. Maurice Donnay's "Impromptu du Paquetage." It is a trifle which stages a charitable organisation for supplying the families of soldiers with clothes and wounded heroes with employment. It is simply a little stage picture of a side of Paris life which has become familiar to every Parisian, and, delicately and wittily written, as is everything to which Maurice Donnay gives birth, every member of the audience forgets the theatre, and when the curtain drops gets quite a start at seeing other members of the audience also with moist eyes all around. Another one-act trifle, more ambitious, but for that reason less convincing, perhaps, is the stage poem "Les Cathedrales," in which Mme. Sarah Bernhardt was welcomed to the stage again after her operation. It is rather a stage poem than a play, and it would read better than it sounds, were the principal performer not la divine Sarah. But all London will, early in the New Year, have been able to judge "Les Cathedrales," which before this article appears will be in the bill of the Coliseum. The history of the stage in Paris in 1915 can, I think, best be placed on record in terms of a weather report. At the beginning of the year deep gloom, with constant frost, the heavy weather lifting towards the middle of the year, and the outlook for fine weather being hopeful at the end. During the first few months there were, to all intents and purposes, no Paris theatres open at all. Gradually, and very slowly, one or two managers ventured to put on favourite old plays, trying to attract audiences with prices varying from fivepence to half-a-crown. There was, of course, a scarcity of actors, all those available being either old or more or less in ill-health. Of available actresses there were too many, and of misery there was an indescribable amount. But gradually things settled down. Magnificent work was done by authors, actors, and artists whose own positions were assured to help their less fortunate comrades, and gradually, as one theatre after another opened, work was found for nearly all who needed work. There were no star salaries, of course. There are no star salaries on the Paris stage yet. Indeed, when the theatres first opened artists with well-known names were playing for four shillings a performance, and were glad to have the opportunity of doing so.

And now, at the end of the second year of war, the theatres of Paris are still what may best be described as "half-open." Many of them are closed entirely, many devoted to revue, triple bills, or the cinematograph, and so far, with the one exception mentioned, nobody has dared to attempt a regular season. Of course, the Germans are within fifty miles of Paris still, and till the streets become lighter theatre-going in the evening will remain unpopular. But that some theatres are open, and that more will follow, is undoubted. It will be interesting, as a memory, to put on record this abbreviated list of what is being played at the theatres of Paris in December, 1915. It will show more clearly than any words of mine how utterly unlike theatrical circumstances in London are theatrical circumstances in Paris after eighteen months of war. At the Comédie Française and Opera Comique and Odéon, classics, as usual. At the Vaudeville, cinematograph. At the Variétés, "Mademoiselle Josette Ma Femme." At the Gymnase, "Les Deux Vestales" (farce). At the Porte Saint Martin, "Cyrano de Bergerac." At the Gaité, "Vous n'avez rien à déclarer?" At the Théâtre Réjane, "Madame Sans Gêne." At the Palais Royal, revue. At the Bouffes Parisiens, "Kit" (The Man Who Stayed at Home). At the Renaissance, "La Puce à l'Oreille" (an old farce). At the Apollo, "La Cocarde de Mimi Pinson" (operette). At the Théâtre Antoine, "La Belle Aventure." At the Ambigu, "Sherlock Holmes"—and that is practically all. At the music halls, the Folies Bergère, Olympia, the Cigale, the Gaité Rochecouart, and the Concert Mayol have carried on economically but regularly during the year at very much reduced prices. The Anglo-French music hall, the Alhambra, after an attempt at opening early in the year, which met with no success, announces a bright programme to begin 1916. Generally speaking, the story of 1915 is for theatrical Paris the story of a gallant struggle against terribly adverse circumstances. As in England, so in France, has the profession done magnificently. There has been an incalculable amount of quiet suffering. There has been an incalculable amount of unrecorded heroism. And in France, as elsewhere, the profession has carried on and done its bit in every way within its power.

The stage in France has among other heavy losses one in particular to deplore. M. Paul Hervieu, the author of "Le Dédale" and so many other fine and thoughtful plays, died in the autumn, at the age of fifty-eight. He was a member of the French Academy, an officer of the Legion of Honour, and Honorary President of the French Society of Men of Letters. But Hervieu is but one who has disappeared in the red mist of this war year. It would lead me too far to attempt to mention here all those who have gone from the French stage during the year that is just over. Many of those who have disappeared may return. One of the tragedies of the year in France has been the difficulty of obtaining definite news of friends.

In conclusion, there is one thing which must be said, and which gives me great pleasure to say. Numbers of French actors and actresses have asked me to lose no opportunity of expressing the heartfelt gratitude of the profession here to the members of the theatrical profession—authors, artists, managers, and all connected with it—on the British side of the Channel. In the difficult days at the beginning of the year many French artists found their salvation in England. Their gratitude is very real, and they are very anxious that it should be known.



SEASONS IN LONDON.

REPERTORY, OPERATIC, AND FOREIGN.

REPERTORY.

MR. MILTON ROSMER and Miss Irene Rooke started their season at the Criterion on June 2 with the production of "The Hillarys," a play, in three acts, by the late Stanley Houghton. On the same evening a comedietta, entitled "Followers," by Harold Brighouse, was produced. On June 18 "The Road to Raebury," a comedy, in three acts, by Harold Brighouse, was produced, and also "The Devil Among the Skins," a "Boccaccian" comedy, in one act, by Ernest Goodwin.

The Liverpool Commonwealth Company opened a three weeks' season at the Kingsway on May 3 with the production of "The Kiss Cure," a comedy, in three acts, by Ronald Jeans, and "Pauline," a play, in one act, also from the pen of Mr. Jeans. This was followed on May 6 by the production of "Nobody Loves Me," a comedy, in three acts, by Robert Elson. On May 10 "Trelawney of the Wells" was revived, and on May 13 "A Woman of No Importance." "Cousin Kate" was played on May 24 for one night only. "A Bit o' Love," play, in three acts, by John Galsworthy, was produced on May 25. The season finished on May 29.

The Irish Players, from the Abbey, Dublin, began their season at the Little on May 10 with "Kathleen ni Houlihan" and "The Playboy of the Western World." During the week they also presented "The Shadow of the Glen," "Maurice Harte," and "Spreading the News" as a triple bill. On May 17, Lady Gregory's play, in three acts, "Shanwalla," was produced, preceded by T. C. Murray's "Sovereign Love." "A Minute's Wait," a comedy, in one act, by Martin J. McHugh, was produced on May 6. The season ended on June 5.

Mr. Martin Harvey began his season at the New on May 17 with a revival of "The Breed of the Treshams." This was followed by the production of Stephen Phillips's play "Armageddon" on June 1. During the season, which ended on July 3, "The Corsican Brothers" (June 14) and "The Only Way" (June 21) were also revived.

Mr. Henry Herbert and Mr. A. Brough gave a season of repertory at the Coronet, beginning on December 26, 1914, and lasting until March 27, 1915. The season was interrupted for one week, beginning on February 20, when Mr. Louis Calvert produced "The New Shylock." The following plays were performed during the season:—"A Midsummer Night's Dream," "The School for Scandal," "The Merry Wives of Windsor," "The Merchant of Venice," "She Stoops to Conquer," "Julius Cæsar," "Much Ado About Nothing," "The Rivals," "Macbeth," "Richelieu," "If I were King," "The Road to Ruin" (Thomas Holcroft), "As You Like It," "Twelfth Night," "Hamlet," and "The Tempest."

OPERATIC.

Mr. Robert Courtneidge began an opera season at the Shaftesbury on February 6 with "The Tales of Hoffmann." During the season, which ended on May 15, the following operas were given:—March 10, "Madame Butterfly"; April 9, "La Bohème"; May 7, "Rigoletto."

Mr. Thomas Beecham and Mr. Robert Courtneidge opened a season of opera in English at the Shaftesbury on October 2 with "Romeo and Juliet," following this with "Madame Butterfly" on October 4, and "Tales of Hoffmann" on October 6. "La Bohème" was given on October 11, "Faust" on October 13, "La Tosca" on October 20, "Carmen" on October 26, "Cavalleria Rusticana" and "Pagliacci" on November 23, and "The Prodigal Son" and "Everyman" on December 28. The season, after a week's vacation before Christmas, was running at the end of the year.

M. Vladimir Rosing opened his season of Russian, French, and Italian opera at the London Opera House on May 29 with the production, for the first time in England, of P. Tschaikowsky's opera, in Russian, "Pikovaya-Dama" (Pique-Dame, The Queen of Spades). "Madame Butterfly" was given in Italian on May 31, and "Lakmé," in French, on June 2. The season finished on account of financial failure on June 8.

FRENCH.

MM. Mouru de Lacotte and van de Kerkhove continued their season of Belgian plays at the Criterion with the following productions:—January 4, "La Demoiselle de Magasin," comedy, in three acts, by Jean François Fonson and Fernand Wicheler; January 25, "La Kommandatur," comedie-dramatique, in three acts, by Jean François Fonson; February 22, "Zonneslag et Cie.," comedie-vaudeville, by Gustave Libeau and Maurice Saye; March 8, "La Flambée," play, in three acts, by Henry Kistemaekers. The season, which began on November 19, 1914, ended March 13, 1915.

Madame Réjane had a short season at the Court, opening on April 12, with the production of "Alsace," a play, in three acts, by Gaston Leroux and Lucien Camille, which ran until May 1. On May 3 a move was made to the New, where "Madame Sans Gêne" was played until May 15. At the Criterion, on May 24, Madame Réjane revived "La Passerelle" for a few performances.

Mr. Colin Messer opened a season of French plays, with the Grand Guignol Company, at the Coronet, on June 14, when a triple bill, consisting of "Une Femme Charmante," one-act piece, by André Mycho; "Le Baiser dans le Nuit," drama, in two acts, by Maurice Level; and "Le Chauffeur," comedy, in one act, by Max Maurey, was presented. On Tuesday, June 15, "Le Triangle," in one act, adapted from Alfred Sutro by MM. Regis, Gignoux, and Charles Barbaud, was added to the bill. During the season, which finished at the Coronet on July 10, and was resumed at the Garrick on July 19, the following plays were presented:—June 21, "La Recommandation," play, in one act, by Max Maurey; "Au Coin Joli," in one act, by Frederick Boutet; and "Cent Lignes Emues," in one act, by Charles Torquet. June 28, "Rosalie," comedy, in one act, by Max Maurey; "La Revenante," drama, in one act, by Jean d'Aguzay; "Gardiens de Phare," drama, in one act, by Paul Autier and Paul Cloquemin; and "Le Bonheur," comedy, in one act, by Pierre Veber. July 5, "Le Poison Hindou," drama, in one act, by Eugene Joullot and Andre Perye; "Monsieur Jean," comedy, in one act, by Georges Nanteuil; "Sous la Lumière Rouge," drama, in three scenes, by Maurice Level. July 19, "La Porte Close," drama, in two acts, by Robert Francheville; "La Veille," drama, in two acts, by Yoris Walter and P. de Wattyne; and "Bloomfield and Co.," play, in one act, by G. Fabri and Leon Frapie. July 26, "Striking Home," Jose G. Levy's adaptation of "Sabotage"; "Mirette a ses Raisons," by Romain Coolus; "La Fugue de Mme. Caramon," by Pierre Jeannoit; "The Medium," adapted by Jose G. Levy from "L'Angoisse" of Mme. de Vylars and P. Silvestre; and "La Delaisse," by Max Maurey. August 2, "Asile de Nuit," by Max Maurey; "French Leave," adapted by Percy J. Barrow from "La Nouvelle Bonne" of V. Miller; and "The Griff," adapted by Percy J. Barrow from the French "La Griff" of J. Sartene. August 9, "Le Piege," by Achaume and Armaury; "The Mask," by F. Tennyson Jesse and H. M. Harwood; and "Depuis Six Mois," by Max Maurey; August 16, "Compiègne (28 Août), 1914," by L. Buteaux; "Le Pharmacien," by Max Maurey; "The Vampire," adapted from the French of Mme. de Vylars and P. Silvestre, by Jose G. Levy; and "La Dernière Torture," by Andre de Lourde and Eugene Morel. The season ended on August 21.

The French section of the Independent War Players, under the direction of Mr. J. T. Grein, started on July 19, at the Kingsway, a series of a week's performances of four light French one-act plays, consisting of "Le Captif," comedy, by Tristan Bernard; "La Paix Chez Soi," comedy, by Georges Courteline; "Le Seul Bandit du Village," comedy, by Tristan Bernard; and "Le Commissaire est Bon Enfant," comedy, by Georges Courteline.

On July 26 the British section of the Independent War Players presented "Lady Huntworth's Experiment," and Mrs. J. T. Grein's "The Widow and the Waiter," for one week.

A season of French plays was started at the Court on October 18 by Mlle. Emilie Lindey, and an ambitious programme was announced. "Patachon," a comedy, in four acts, by Maurice Hennequin and Felix Duquesnel, was chosen for the opening. This was played until October 23, when the season unexpectedly closed.

MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November. Installation in November.

OFFICERS, 1915-16.

George H. Dyball	W.M.
W. E. Holloway	I.P.M.
Rev. W. P. Besley, P.A.G.C. ..	S.W.
R. Douglas Cox	J.W.
Chas. Cruikshanks, P.A.G.Std.B., P.M.	Treasurer.
James W. Mathews, P.A.G.D.C., P.G.S.W., N.Z., P.M. ..	Secretary.
E. W. Whitmore, P.M., L.R. ..	D.O.
Oscar Grimaldi	S.D.
Algernon Rose	J.D.
C. McLaren	A.D.C.
W. L. Barrett, P.M., L.R. ..	Almoner.
Tom Clare, P.M., L.R. ..	Organist.
Herbert Chenery, P.M., L.R. ..	Ass. Secy.
Joseph Batten	Ass. Organist.
Charles Norton	I.G.
E. A. Pickering	1st Steward.
Harry Lockett	2nd Steward.
J. Gilbert	Tyler.

PAST MASTERS.

E. Stanton Jones	1870-1	—
Charles Coote	1871-2	—
John M. Chamberlin	1872-3	—
James Weaver	1873-4	P.G.Std.B.
Edward Frewin	1874-5	—
Charles S. Jekyll	1875-6	P.G.O.
William A. Tinney	1876-7	—
Edward Terry	1877-8	P.G., Treasr.
George Buckland	1878-9	—
Edward Swanborough	1879-80	—
Charles Wellard	1880-1	—
W. Meyer Lutz	1881-2	—
John Maclean	1882-3	—
Frederick Delevanti	1883-4	—
Charles E. Tinney	1884-5	—
William J. Kent	1885-6	—
Henry J. Tinney	1886-7	—
William Lestocq	1887-8	P.A.G.D.C.
James D. Beveridge	1889-90	—
T. de B. Holmes	1890-1	—
Alfred E. Bishop	1891-2	—
W. Sydney Penley	1892-3	P.G., Treasr.
J. Ed. Hambleton, L.R. ..	1893-4	—
Francis H. Macklin	1894-5	—
Charles C. Cruikshanks	1895-6	P.A.G.C.Std.B.
Samuel Johnson	1896-7	—
W. John Holloway	1897-8	—
Luigi Lablache	1898-9	—
Charles Blount Powell	1899-1900	—
James W. Mathews	1900-1	P.A.G.D.C.
Algernon Syms, L.R. ..	1901-2	—
Louis Honig	1902-3	—
Akerman May	1903-4	—
Herbert Leonard	1904-5	—
Edward W. Whitmore, L.R. ..	1905-6	—
E. H. Bull	1906-7	—
Herbert Chenery, L.R. ..	1907-8	—
Ernest H. Paterson	1908-9	—
Chris Hilton	1909-10	—
A. B. Tapping	1910-11	—
Albert Le Fre, L.R. ..	1911-12	—
Frank Lister	1912-13	—
Tom Clare, L.R.	1913-14	—
W. E. Holloway	1914-15	—

Address of Assistant Secretary—
78, Addison Gardens,
Kensington, W.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November. Installation in June.

OFFICERS, 1915-16.

Herbert Chenery, P.Z.	M.E.Z.
Alfred P. Oxley	H.
J. H. Ryley	J.
Harry Nicholls	Treasurer.
C. W. A. Trollope	Scribe E.
E. H. Paterson	Scribe N.
Tom Clare	P.S.
A. E. George	1st A.S.
Douglas Gordon	2nd A.S.
A. B. Tapping	Organist.
John Gilbert	Janitor.

PAST PRINCIPALS. IN CHAIR. G.C. RANK.

James Weaver	1877	P.A.G.D.C.
Edward Humphrey	1887	—
James E. Hambleton	1896	—
Harry Nicholls	1898	P.D.G.D.C.
Tom de Brunow Holmes	1900	P.P.G.O.Kent
Arthur G. Duck	1901	P.A.G.D.C.
James D. Beveridge, L.R. ..	1903	—
Luigi Lablache, L.R. ..	1904	—
William J. Harvey	1906	—
Edward W. Whitmore	1908	—
Clarence T. Coggin	1909	—
F. Stewart	1911	—
George A. Keen	1913	—
C. W. A. Trollope	1914	—
Robert D. Cummings	—	P.A.G.D.C.
J. Percy Fitzgerald	—	P.A.G.D.C.

Address of Scribe E.—
78, Addison Gardens,
Kensington, W.

LIVERPOOL DRAMATIC LODGE.

No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June, July, and December. Installation in October.

OFFICERS, 1915-16.

George Smith	W.M.
R. T. Palmer,	I.P.M.
E. Haigh	S.W.
A. Hatton	J.W.
Wm. Savage, P.P.G.T.,	Treasurer.
W. D. Jones,	Secretary.
Eustace Baxter,	D.C.
John Breeze	S.D.
Wm. Crompton	J.D.
H. C. Arnold, jun.	A.D.C.
A. F. Savage	Organist.
Albert Moore	Asst. Sec.
J. Waters	I.G.
F. Stokes, Geo. Saker, R. H. Benson, Leslie Green, Jas. A. Moore, H. C. Hildyard and J. Mulligan	Stewards.
J. Reid	Tyler.
L. Peake, P.P.A.G.D.C.	Charity Rpvce

Liverpool Dramatic Lodge—Continued.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
W. W. Sandbrook	1880 and 1889	1889	P.P.G.D.
W. Savage	1882	1882	P.P.G., Treas.
J. Finéberg	1880	1880	P.P.G.D.
E. Baxter	1898	1898	P.P.G.S. of W.
H. C. Arnold	1901—2	1901—2	P.P.G.D.
W. G. Hargrave	1903	1903	P.G.S. (I.O.M.).
J. J. Hewson	1904	1904	P.G.D.C.
T. R. Robertson	1905	1905	—
W. D. Jones	1907	1907	—
J. Ball	1911	1911	—
H. C. Arnold, Jun.	1912	1912	—
Frank - M. Coker ("Fred Coles")	1913	1913	—
R. T. Palmer, P.M.	1914	1914	—
L. Peake, 1035 .. ..	.. ..	.. ..	P.P.A.G.D.C.
O. E. B. Limbrick, 1620 .. ..	.. ..	.. ..	.. ..
T. Bush, 249 .. ..	.. ..	.. ..	P.P.G.D.C.
S. Haden Jones, 1299 .. ..	.. ..	.. ..	P.P.G.D.
G. B. Wright, 307 .. ..	.. ..	.. ..	.. ..
R. Goffin, 3924 .. ..	.. ..	.. ..	.. ..

Address of Secretary—
100, Seel Street, Liverpool.

DRURY LANE LODGE, No. 2127.

Consecrated 1835.

Held at the Theatre Royal, Drury Lane,
London, W.C., on the second Tuesday in
February, March, April, and November.
Installation in February.

OFFICERS, 1915-16.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
J. H. Ryley	S.W.
W. Bruce Smith	I.P.M.
Dr. W. Wilson	S.W.
Joseph C. Harker, L.R.	J.W.
Rev. W. Cree, M.A.	Chaplain.
Thomas Catling, P.A.G.D.C.	Treasurer.
James Powell, P.M. L.R.	Secretary.
Albert G. Neville, P.D.G.	D.C.
A. Steffens Hardy	S.D.
Joseph Myer	J.D.
E. T. Pryor	Almoner.
Frank Braine	Organist.
Geo. A. Highland	I.G.
Richard Northcott, G. A. Green, Litt. D., H. Kendal Grimston, A. E. Stenning, and Albert Ward	Stewards.
T. Reeves	Tyler.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
The Earl of Londesborough	1886	1886	P.G.W.
Sir Augustus Harris	1887	1887	P.G.W., Tr.
Sir John E. Gorst, Q.C., M.P.	1888	1888	P.G.W.
Adm. Sir E. A. Inglefield	1889	1889	P.G.D.
Sir Henry A. Isaacs (Lord Mayor)	1890	1890	P.G.W.
James Fernandez	1891	1891	P.A.G.D.C.
Sir S. B. Bancroft	1892	1892	P.G.D.
Harry Nicholls	1893	1893	P.G.Std.B.
Thomas Catling	1894	1894	P.A.G.D.C.
Oscar Barrett	1895	1895	—
Henry Neville	1896 1897	1896 1897	P.A.G.D.C.
Gerald Maxwell	1898	1898	P.A.G.D.C.
Guy Repton	1899	1899	P.G.D.
Lionel Rignold	1900	1900	—
J. H. Barnes	1901	1901	—
Luigi Lablache	1902	1902	—
Albert G. Neville	1903	1903	P.D.G.D.C.
A. Rashleigh Phipps	1904	1904	—
H. Nye Chart	1905	1905	—
Clarence T. Coggin	1906	1906	—
S. H. Tatham Armitage	1907	1907	P.G.D.
James Powell	1908	1908	—
Rt. Hon. Lord Athlumney	1909	1909	P.G.W.
Bedford McNeill	1910	1910	—
A. Blomfield Jackson	1911	1911	—
Col. H. Walker	1912	1912	P.G.S.B.
Blake Adams	1913	1913	—
W. Bruce Smith	1914	1914	—

Address of Secretary—
34, Essex Street
Strand, W.C.

MANCHESTER DRAMATIC
LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Man-
chester, on the fourth Thursday in January,
February, March, April, May, June, September,
October, and November.

Installation in April.

OFFICERS, 1915-16.

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
E. Lorimer Wilson	W.M.
Harry C. Roberts	I.P.M.
Fred Green	S.W.
M. J. Tench	J.W.
Chas. Swinn, P.P.G.D.	Treasurer.
J. Butterworth, P.P.G.Swd.B.	Secretary.
James J. Bennett, P.M.	D.C.
Walter Lawley	S.D.
Fred Thorp	J.D.
Nelson Firth	Organist.
Arthur E. Wait, P.M.	Ass. Sec.
Ernest Catling	I.G.
G. T. Ashton, Ellis Bennett, W. Chadwick, James Chaoman, F. Ogden, and Maurice Solomon	Stewards.
Edward Roberts, Prov. G.T.	Tyler.
John Butterworth	Charity Rpv.

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
Chas. Swinn	1895	1895	P.P.G.J.D.
John Butterworth	1900	1900	P.P.G.Swd.B.
J. Pitt Hardacre	1901	1901	—
T. Ll. Marsden	1902	1902	P.P.G.J.D.
Harry S. Greenwood	1903	1903	—
Nelson Stokes	1904	1904	—
Phillip Joseph	1906	1906	—
James J. Bennett	1907	1907	—
Arthur E. Wait	1909	1909	—
S. Fielder	1910	1910	—
Tom Cook	1911	1911	—
John Bentley	1912	1912	—
Peter Lawton	1880	1880	P.P.J.G.D.
Louis Peake	1884	1884	P.P.G.A.D.C.
Manby Willson	1913	1913	—
H. C. Roberts	1914	1914	—

* At present Members of the Lodge.

Address of Secretary—

5, Carr Street,
Blackfriars Street, Manchester.

GUILDHALL SCHOOL OF MUSIC
LODGE, No. 2454.

Consecrated 1892.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the second Monday in Feb-
ruary, March, May, November, and December.

Installation in December.

OFFICERS, 1915-16.

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
E. Lewis Arney	W.M.
J. Ben Johnson	I.P.M.
Frederick Griffiths	S.W.
Landon Ronald	J.W.
Walter Morrow	Treasurer.
George F. Smith	Secretary.
Arthur H. Lines	D.C.
Bernard Turner	S.D.
Charles Mogg	J.D.
Walter Hubbard	Organist.
David Beardwell	Asst. Secy.
Garfield Blake	I.G.
Robert Carr and Frederick Lake	Stewards.
George Coop	Tyler.

Guildhall School of Music Lodge—Contd.

		WHEN	
		IN CHAIR.	G.L. RANK.
PAST MASTERS.			
T. Hastings Miller ..	1893	P.G.Swd.Br.	
Geo. F. Smith ..	1893—4	P.G.O.	
W. Henry Thomas ..	1894—5	P.G.O.	
Henry Gadsby ..	1895—6	—	
Henry Guy, L.R. ..	1896—7	—	
William H. Cummings,			
Mus. Doc., Dublin	1897—8	P.G.O.	
William Hy. Wheeler ..	1898—9	—	
Walter Syckelmoore ..	1899—1900	—	
David Beardwell ..	1900—1	P.Dep.G.O.	
W. Rogers ..	1901—2	P.P.G.Dep.	
		D.C.	
Thomas R. Busby ..	1902—3	P.Dep.G.O.	
Albert E. Rowarth ..	1903—4	P.Dep.G.O.	
George H. Dawson ..	1904—5	—	
Arthur L. Simmons ..	1905—6	P.Dep.G.O.	
Montague Borwell ..	1906—7	—	
G. A. Hustler Hinchliff	1907—8	—	
Sir T. Brooke-Hitching	1908—9	P.G.D.	
Arthur H. Lines ..	1909—10	P.P.G.S.D.	
		P.G.P.	
H. Turnpenny ..	1910—11	P.G.Purst.	
George K. Lang ..	1911—12	P.P.G.D.	
F. Harold Hankins ..	1912—13	P.P.G.O.	
		Dep.G.O.	
Mortlake Mann ..	1913—14	—	
J. Ben Johnson ..	1914—15	—	

Address of Secretary—

“Seabourne,”

Bonham Road,
Brixton Hill, S.W.

**GUILDHALL SCHOOL OF MUSIC
CHAPTER, No. 2454.**

Consecrated 1900.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the fourth Friday in March,
June, and October.

Installation in March.

OFFICERS, 1915-16.

C. H. Allen Gill ..	M.E.Z.
Arthur H. Lines, P.A.G.D.C. ..	I.P.Z.
Kálmán R. Ronay ..	H.
Dr. John W. Pare ..	J.
W. Henry Thomas, P.G.O. ..	Treasurer.
David Beardwell, P.G.O. ..	Scribe E.
Edwin F. Freund ..	Scribe N.
Francis Findlay ..	P.S.
W. Hunter Johnston ..	1st A.S.
G. Henderson Mitchell ..	2nd A.S.
George Coop ..	Janitor.

WHEN

		IN CHAIR.	G.C. RANK.
PAST PRINCIPALS.			
T. Hastings Miller ..	1900—1	P.G.Std.B.	
Dr. W. H. Cummings ..	1901—2	P.G.O.	
W. H. Thomas ..	1902—3	P.G.O.	
Thomas R. Busby ..	1903—4	P.G.O.	
Fountain Meen ..	1904—5	P.G.O.	
Charles E. Tinney ..	1905—6	—	
David Beardwell ..	1906—7	P.G.O.	
Walter Morrow ..	1907—8	—	
Albert E. Rowarth ..	1908—9	—	
F. Harold Hankins ..	1909—10	P.G.O.	
George F. Smith ..	1910—11	P.G.O.	
Arthur L. Simmons ..	1911—12	—	
Hugo T. Chadfield ..	1912—13	—	
G. K. Lang ..	1913—14	—	
Arthur H. Lines ..	1914—15	P.A.G.D.C.	

Address of Scribe E.—

38, Patshull Road,
Camden Road, N.W.

GREEN ROOM LODGE, No. 2957.

Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent
Street, London, W., on the first Friday in
January, February, April, May, June, November,
and December.

Installation in May.

Green Room Lodge—Contd.

OFFICERS, 1915-16.

Douglas Gordon ..	W.M.
E. Vivian Reynolds ..	I.P.M.
Frederick Annerley ..	S.W.
Albert E. Raynor ..	J.W.
W. P. Besley, P.A.G. Chap.	Chaplain.
Harry Nicholls, P.G.Std.Bearer..	Treasurer.
J. H. Ryley, P.M. ..	Secretary.
W. Lestock, P.A.G.D.C. ..	D.C.
John R. Crauford ..	S.D.
A. E. George ..	J.D.
Hubert Harben ..	A.D.C.
E. Spenser Geach ..	Almoner.
F. J. Arlton ..	Ass. Secrty.
Arnold Lucy ..	I.G.
Frederick Ross ..	1st Steward.
Leslie Stiles ..	2nd Steward & Organist.
Charles Doran ..	3rd Steward.
A. A. Harris ..	4th Steward.
E. J. Nesbitt ..	Tyler.

WHEN

		PAST MASTERS.	W.M.	G.L. RANK.
Harry Nicholls ..	1903—4	P.A.G. Std.B.		
J. D. Beveridge, L.R. ..	1904—5	—		
Gerald Maxwell ..	1905—6	P.A.G.D.C.		
Herbert Leonard ..	1906—7	—		
Akerman May, L.R. ..	1907—8	—		
E. H. Bull, L.R. ..	1908—9	—		
Charles Macdonald, L.R. ..	1909—10	—		
Hubert Willis ..	1910—11	—		
J. H. Ryley ..	1911—12	—		
Blake Adams ..	1912—13	—		
E. Vivian Reynolds ..	1913—14—15	—		
Douglas Gordon ..	1915—16	—		

Address of Secretary—

38, Maida Vale, W.

LYRIC LODGE, No. 3016.

Consecrated 1904.

Held at the Imperial Restaurant, Regent Street,
London, W., on the fourth Saturday in February,
March, October, and November.

Installation in February.

OFFICERS, 1915-16.

Thos. F. Noakes ..	W.M.
D. Lorne Wallet ..	I.P.M.
J. H. Willey ..	S.W.
Clarence Nobbs ..	J.W.
Rev. Chas. E. L. Wright, M.A.,	
P.G.D.	Chaplain.
John A. Stovell, P.M. ..	Treasurer.
J. Harrison, P.M., P.A.G.D.C. ..	Secretary.
Tom Clare, P.M., L.R. ..	D.C.
Chas. E. White ..	S.D.
Harry J. Barclay ..	J.D.
Ernest H. Baker ..	A.D.C.
Walter Walters ..	Almoner.
Harry Hudson ..	Organist.
Felgate King ..	Assist. Orgt.
Ernest H. Shields ..	Ass. Secrty.
Federic de Lara ..	I.G.
P. T. Goodban, J. W. Kandt and	
Emil F. Clare ..	Stewards.
J. Bailey, L.R. ..	Tyler.

WHEN

		PAST MASTERS.	W.M.	G.L. RANK.
W. S. Penley ..	1904—5	P.G. Treasr.		
Joseph Harrison ..	1905—6	P.A.G.D.C.		
Charles Bertram ..	1906—7	—		
J. A. Stovell ..	1907—8	—		
Sir George Pragnell ..	1908—9	—		
F. A. Ransom ..	1909—10	—		
Tom Clare ..	1910—11	—		
Harry T. Dummett ..	1911—12	—		
G. H. E. Goodman ..	1912—13	—		
Wilson James Lakeman ..	1913—14	—		
D. Lorne Wallet ..	1914—15	—		

Address of Secretary—

192, Keenington Park Road, S.E.

LYRIC CHAPTER, No. 3016.

Consecrated 1910.

Held at Freemasons' Hall, Great Queen Street,
London, W.C., on the third Saturday in January,
March, and November.
Installation in January.

OFFICERS "ELECT," 1915-16.

J. H. Willey	M.E.Z.
Thos. F. Noakes	I.P.Z.
H. J. Barclay	H.
G. H. E. Goodman	J.
Thos. F. Noakes	Scribe E.
Walter Walters	Scribe N.
J. A. Stovell	Treasurer.
Alfred Hill	P.S.
Wilson James	1st A.S.
A. Francis May	2nd A.S.
Harry Hudson	Organist.
Frederic de Lara	Steward.
J. Bailey	Janitor.

PAST PRINCIPALS.

WHEN IN CHAIR

Tom Clare	1910-11-12
John A. Stovell	1912-13
P. A. Ransom	1913-14
Thos. F. Noakes	1914-15

Address of Scribe E.—

42, Chelsham Road
Clapham, S.W.

ORCHESTRAL LODGE, No. 3028.

Consecrated 1904.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the fourth Thursday in March,
May, September, and December.
Installation in March.

OFFICERS, 1915-16.

Herbert Goom	W.M.
H. Vander Meerschén	I.P.M.
Charles Appleford	S.W.
Edwin F. James	J.W.
John Solomon	Treasurer.
George F. Smith,	Secretary.
Thomas R. Busby	D.C.
Cecil Dorling	S.D.
Victor Watson	J.D.
Frank Stewart	A.D.C.
Frank Reade	Organist.
Sydney Moxon	I.G.
T. C. Lockyer, Jesse Stamp,	
Charles Fairweather, Charles	
Woodhouse	Stewards.
J. Whiteman	Tyler.

WHEN

PAST MASTERS.

W.M.

G.L. RANK.

Thomas R. Busby	1904-5	P. Dep.G.
Albert E. Rowarth, L.R.	1905-6	Organist
W. A. Sutch	1906-7	D.G. Organist.
Frank Stewart, L.R.	1907-8	—
John H. Callicott	1908-9	—
James Breeden	1909-10	—
Edward W. Whitmore, L.R.	1910-11	—
Frank James, L.R.	1911-12	—
Robert Gray	1912-13	—
W. Silvester	1913-14	—
H. Vander Meerschén	—	—

Address of Secretary—

Seabourne,
Bonham Road,
Brixton Hill, S.W.

ORCHESTRAL CHAPTER, No. 3028.

Consecrated 1906.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the third Friday in April, June,
and December.
Installation in April.

Orchestral Chapter—Continued.

OFFICERS, 1915-16.

William Silvester	M.E.Z.
Frank G. James	I.P.Z.
Montague Borwell	H.
Robert Gray	J.
David Beardwell	Treasurer.
George F. Smith	Scribe E.
Cecil Dorling	Scribe N.
Walter Morrow	P.S.
Frank Moore	1st A.S.
J. Whiteman	Janitor.

WHEN

PAST PRINCIPALS.

IN CHAIR. G.C. RANK.

Thomas R. Busby	1906-7	P.G.O.
J. Edward Hambleton	1907-8	—
Albert E. Rowarth	1908-9	—
Frank Stewart	1909-10	—
Edward Whitmore	1910-11	—
H. G. Hambleton	1911-12	—
Robert Gray	1912-13	—
Edwin F. James	1913-14	—
Frank G. James	1914-15	—

Address of Scribe E.—

Seabourne,
Bonham Road,
Brixton Hill.

CHELSEA LODGE, No. 3098.

Consecrated 1905.

Held at the Town Hall, Chelsea, London, S.W.
on the third Friday in March, April, May, June,
July, August, September, and October.
Installation in May.

OFFICERS, 1915-16.

Albert Brady (Felino)	W.M.
William H. Roberts (Atlas)	I.P.M.
H. W. J. Church (Hal Chapter)	S.W.
Douglas White	J.W.
George H. Dyball, P.M.	Chaplain.
Wolfe S. Lyon, P.A.G.P.	Treasurer.
Charles J. Doughty	Secretary.
A. W. H. Beales (Harry Bawn), P.M.	D.C.
E. Smith (Erne Chester)	S.D.
W. J. Wells (Frank Hardie)	J.D.
Walter H. Hitch, P.M.L.R.	A.D.C.
J. W. Bain (James Stewart)	Almoner.
James Breeden	Organist.
James Breeden	Ass. Sec'y.
W. Bowker Andrews, H. G. Hickmott (Harold Finden), A. C. Linden (Amandus), J. E. Young (Jimmie Athlone)	Stewards.
J. H. McNaughton	Tyler.

PAST MASTERS.

WHEN

W.M.

G.L. RANK.

James W. Mathews	1905-6	P.A.G.
Albert Le Fre	1906-7	—
Theodore Schreiber	1907-8	—
Henry Coutts	1908-9	—
Walter H. Hitch	1909-10	—
Harry Bawn	1910-11	—
Walter E. K. Walton	1911-12	—
George H. Dyball	1912-13	—
Ernest T. R. Lester	1913-14	—
W. H. Roberts (Atlas)	1914-15	—

Address of Secretary—

14, Rostrevor Road,
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.
Installation in June.

OFFICERS, 1915-16.

George H. Dyball	..	..	M.E.Z.
A. T. Chamberlain	..	..	H.
W. J. Wells (Frank Hardie)	..	..	J.
Charles J. Doughty, P.Z.	..	..	Scribe E.
J. H. McNaughton	..	..	Scribe N.
Wolfe S. Lyon, P.A.G.D.C.	..	..	Treasurer.
W. G. Moren	..	..	P.S.
A. T. Earnshaw	..	..	1st A.S.
F. G. H. Macrae	..	..	2nd A.S.
P. Sheridan	..	..	D.C.
Erne Warsaw	..	..	Organist.
Tom Morton	..	..	Steward.
F. E. M. Stephens (C. Douglas Stuart)	..	..	Steward.
John Gilbert	..	..	Janitor.

WHEN

PAST PRINCIPALS.	IN CHAIR.	G.C. RANK.
James W. Mathews	1907—8	P.A.G.D.C.
Albert Le Fre	1908—9	—
Herbert Chenery	1909—10	—
Henry Coutts	1910—11	—
Walter H. Hitch	1911—12	—
Harry Bawn	1912—13	—
W. H. Roberts (Atlas)	1913—14	—
Chas. J. Doughty	1914—15	—

Address of Scribe E.—

14, Rostrevor Road,
Fulham, S.W.

BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, October, and November.
Installation in May.

OFFICERS, 1915-16.

George Mathison	..	..	W.M.
R. E. Goffin	..	..	I.P.M.
Frank Weston	..	..	S.W.
John F. Wood	..	..	J.W.
W. H. Huish	..	..	Chaplain.
W. J. Kerr, P.P.G. Treas.	..	..	Treasurer.
F. A. Parker	..	..	Secretary.
Dr. H. Keays Bentley, P.G.W.	..	..	D.C.
A. McLeod	..	..	S.D.
T. A. Williams	..	..	J.D.
R. B. Mathison	..	..	A.D.C.
J. Crossley Pratt	..	..	Almoner.
J. F. Swift, P.P.G.O.	..	..	Organist.
J. G. A. Lawson	..	..	1st Sectry.
J. Livingston	..	..	2nd Sectry.
John Scott, P.P.G.S. of W.W.L.	..	..	Tyler.

WHEN

PAST MASTERS.	WHEN	G.L. RANK.
A. J. Shelley-Thompson	1908—9	P.P.G.W., Cheshire.
H. R. Romer	1909—10	P.P.G.D., Cheshire.
W. S. Tafner	1910—11	P.P.A.G.D.C.
Henry Mathison	1911—12	—
H. Keays Bentley, P.G.W.	1912—13	—
Wm. Jones	1913—14	—
R. E. Goffin	—	—

Address of Secretary—

"Brynmallo,"

Borough Road,
Birkenhead.

PROSCENIUM LODGE, No. 3435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October.
Installation in March.

OFFICERS, 1915-16.

Alfred W. H. Beales (Harry Bawn)	..	..	W.M.
George A. Keen	..	..	I.P.M.
B. J. Whiteley	..	..	S.W.
Stanley Palmer	..	..	J.W.
Wolfe S. Lyon, P.A.G.P.	..	..	Treasurer.
Charles J. Doughty, P.M.	..	..	Secretary.
G. H. Dyball, P.M.	..	..	D.C.
Phineas Headworth (Fred Lyster)	..	..	S.D.
William Dufton	..	..	J.D.
Albert Le Fre, P.M., L.R.	..	..	Almoner.
S. Clark Richardson	..	..	Organist.
Sidney F. Haines (Sidney Lyndon)	..	..	I.G.
Reginald H. S. Roberts, Palling	..	..	—
J. S. Page (Arthur Palling), Francis E. M. Stephens (C. Douglas Stuart), and Arthur M. Were	..	..	Stewards.
J. H. McNaughten	..	..	Tyler.

PAST MASTER.

PAST MASTER.	WHEN	W.M.
Albert Le Fre	1910—11	—
W. H. Roberts (Atlas)	1911—12	—
Chas. J. Doughty	1912—13	—
William Jas. Wells (Frank Hardie)	1913—14	—
George A. Keen	1914—15	—

Address of Secretary—

14, Rostrevor Road, Fulham, S.W.

DRAMATIC MARK LODGE, No. 487.

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November and December. Installation in December.

OFFICERS, 1915-16.

Tom Clare, L.R.	..	..	W.M.
Alfred Ellis	..	..	I.P.M.
W. E. Holloway	..	..	S.W.
Douglas Gordon	..	..	J.W.
W. H. Roberts	..	..	M.O.
A. H. Hunt	..	..	S.O.
Frank Callingham	..	..	J.O.
Rev. C. E. L. Wright, P.M.	..	..	Chaplain.
Charles Cruikshanks, P.M.	..	..	Treasurer.
Clarence Sounes	..	..	Reg. of Marks
Will Sparks	..	..	Secretary.
E. Vivian Reynolds	..	..	S.D.
Cecil Burton, P.M.	..	..	J.D.
Albert Collings	..	..	D.C.
W. J. C. Nourse	..	..	I.G.
Joseph Batten	..	..	Organist.
A. M. Latham	..	..	1st Sectry.
Percy Plowman	..	..	2nd Sectry.
F. Banchini	..	..	Tyler.

PAST MASTERS.

Harry Nicholls	1895—6	W.M.
Rev. C. E. L. Wright	1896—7	P.G.Std.B.
Charles Cruikshanks	1897—8	P.G.C.
W. A. Tinney	1898—9	—
Harry Nicholls	1899—1900	P.G.Std.B.
H. G. Danby	1900—1	—
W. J. Holloway	1901—2	—
Herbert Leonard	1902—3	—
Thomas Fraser	1903—4	P.G., Treas.
E. H. Paterson	1904—5	—
The Rt. Hon. the Lord Athlumney	1905—6	P.G.W.
A. G. Duok (D.M.)	—	—
Clarence T. Coggin	1906—7	—
J. E. Hambleton	1907—8	—
G. A. Keen	1908—9	—
W. J. Keen	1909—10	—
W. Hotten George	1910—11	—
Chris Hilton	1911—12	—
James Powell	1912—13	—
J. H. Ryley	1913—14	—
Alfred Ellis	1914—15	—

Address of Secretary—

32, Walbrook, E.C.

DRAMATIC LODGE OF ROYAL ARK MARINERS, No. 487.

Consecrated 1901.

Held at the Mark Masons' Hall, Great Queen Street, London, on the first Thursday in the months of January, April and October in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in April.

OFFICERS, 1915-16.

W. J. C. Nourse	W.C.N.
W. Hedley Roberts ("Atlas") ..	I.P.C.N.
J. Pitcairn	S.W.J.
A. E. Mallinson	J.W.S.
W. Sparks	Treasurer.
J. Powell	Scribe.
J. Barker	D.C.
A. M. Latham	S.D.

Dramatic Lodge of Royal Ark Mariners— *Contd.*

Cecil Burton	J.D.
F. Banchini	Warder.

PAST COMMANDERS.	WHEN IN CHAIR.
Charles Cruikshanks	1901—2
Harry Nicholls	1902—3
Rev. C. E. L. Wright	1903—4
Herbert Leonard	1904—5
Thomas Fraser	1905—6
"	1906—7
A. M. Scarff	1907—8
Chris Hilton	1913—14
W. H. Roberts	1914—15

Address of Scribe—

34, Essex Street,

Strand, W.C.

CIRCUITS

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

BACON'S PICTURE PALACES.—143, Charing Cross Road, London, W.C.

BOSTOCK TOUR.—Headquarters, Exhibition Hall, Glasgow. Telephone: 498 Douglas. Wires: "Bostock, Glasgow."

BROADHEAD TOUR.—Hulme Hippodrome, Manchester. General District Manager, Mr. H. Winstanley. Telephones: 5928 and 5929 City. Wires: "Broadheads, Manchester."

EDWARDES (T. ALLAN) TOUR.—Grand Theatre, Derby. Telephone: 193.

HAMILTON AND HUGHES TOUR.—Co-operative Hall, Crewe.

HAMILTON'S PICTURE PALACES.—213, Buchanan Street, Glasgow.

KENNEDY TOUR.—Empire, Smethwick. Telephone: 127 Smethwick. Telegrams: "Kennedy, Smethwick."

LONDON THEATRES OF VARIETIES, LTD.—Managing Director, Mr. Charles Gulliver. Holborn Empire Buildings, High Holborn, W.C. General Manager, Mr. Harry Masters. Telephones: 9870—9875 Gerrard. Wires: "Randvöll, London," and "Barrasford, London."

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.—Provinces: King's Chambers, Angel Street, Sheffield. Telephone: 3449. Wires: "Macnaghten, Sheffield." London: Oakley House, Bloomsbury Street, London, W.C. Telephone: 9167 Gerrard. Wires: "Cirvaumac, London."

MIDLAND ELECTRIC THEATRES CO.—Empire Palace, Shirebrook. Telephone: 54 Mansfield. Wires: "Ruggins, Shirebrook."

MOSS EMPIRES, LTD.—Cranbourn Mansions, Cranbourn Street, London, W.C. Booking Manager, Mr. Ernest Wighton. Telephone: 1050 Gerrard. Wires: "Twigsome, London."

PICKARD'S PICTURE PALACES.—115, Trongate, Glasgow.

POOLE'S THEATRES, LTD.—146, Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Myriorama, Gloucester."

THE "C. W." POOLE'S ENTERTAINMENTS.—146, Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Dates, Gloucester."

PRINGLE'S PICTURE PALACES, LTD.—Elm Row, Leith Walk, Edinburgh. Telephone: 288 Central.

ROGERS, STANLEY, TOUR.—Messrs. Arthur Stoker and Co., Waterloo Chambers, Bath Lane, Newcastle.

STOLL TOUR.—Coliseum Buildings, St. Martin's Lane, W.C. Telephone: 7545 Gerrard. Artists' Department. Negotiations: Mr. A. D. Davies. Dates: Mr. Llewellyn Johns. Wires: "Oswastoll, Westrand, London."

SYNDICATE TOUR.—25, Charing Cross Road, London, W.C. Booking Manager: Mr. Leon Zeitlin. Telephone: 2619, 5654, and 5655 Gerrard. Wires: "Mimesis, London."

THOMPSON TOUR.—Clevedon, Linthorpe, Middlesbrough. Telephone: 186, Linthorpe. Telegrams: "Biotint, Middlesbrough."

VARIETY THEATRES CONTROLLING CO., LTD. (De Freece, Barrasford Tours, etc.) Randvöll House, 15, Bedford Street, Strand, W.C. Booking Manager, Mr. Paul Murray. Telephone: 9870 to 9875 Gerrard. Wire: "Yellit, London."

VINT TOUR.—142, Long Acre, London, W.C. Telephone: 9549 City. Telegrams: "Vinticon, London." Booking Manager: James J. Welch.

WARD TOUR.—Weymouth House, Salisbury. Telephone: 262 (two lines). Telegrams: "Albany Ward, Salisbury."

WILLMOT TOUR.—33, Norton Street, Liverpool. Telephone: 1758 Royal. Wires: "Vacancies, Liverpool."

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

President, Sir Herbert Tree. Vice-Presidents, Mr. F. R. Benson, Mr. H. B. Irving, Mr. Martin Harvey, and Mr. Cyril Maude.

Council: H. K. Ayliff, E. H. Brooke, Phyllis Broughton, Hayden Coffin, Lisa Coleman, Georgia Drayson, W. C. Fay, C. V. France, James Gelderd, George Graves, Hubert Harben, F. James, Judith Kyrle, Percival Keitley, E. Kennedy, Laura Leicester, John Mortimer, M. Moneriff, Graham Price, Edgar B. Payne, Lucy Sibley, W. Stack, W. R. Staveley, A. Harding Steerman, and Ben Webster.

Secretary, Mr. Adnam Sprange. Offices, 32, Regent Street, Piccadilly Circus, W. Telephone, Gerrard 1753. Some particulars of the work of the Association during the year will be found in the article headed the "Professional Year."

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 90 members, who represent about 250 theatres.

Officers for 1915.

President: Mr. Cyril Maude.

Vice-Presidents:

Mr. Tom B. Davis.

Mr. W. B. Redfern.

Mr. J. F. Elliston.

Mr. Fred Terry.

The Council, which is elected annually, is divided into four sections, as follows (1914):—

LONDON.

Mr. Tom B. Davis.

Mr. P. M. Faraday.

Mr. J. Bannister Howard.

Mr. Cyril Maude.

Mr. Walter Melville.

Mr. Fred Terry.

Sir Herbert Tree.

SUBURBAN.

Mr. H. G. Dudley Bennett.

Mr. Edward Compton.

Mr. Fred Fredericks.

Mr. Fredk. Melville.

Mr. B. Blaiberg.

Mr. Ernest Stevens.

PROVINCIAL.

Mr. Milton Bode.

Mr. Sidney Cooper.

Mr. Otto Culling.

Mr. Peter Davey.

Mr. E. J. Domville.

Mr. J. F. Elliston.

Mr. Charles Elphinstone.

Mr. E. Graham Falcon.

Mr. J. M. Glover.

Mr. John Hart.

Mr. W. W. Kelly.

Mr. W. B. Redfern.

Mr. R. Redford.

Mr. H. W. Rowland.

Mr. W. Payne Seddon.

Mr. Clarence Sounes.

Mr. Fred W. Warden.

Mr. F. W. Wyndham.

TOURING.

Mr. Frank B. O'Neill.

Mr. T. C. Wray.

The annual general meeting takes place the last Tuesday in January.

Secretary, Mr. Herbert Blackmore, 11, Garrick Street, London W.C. Honorary Treasurer, Mr. Fred W. Warden, Royal, Belfast.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of nineteen members, including two hon. members, Sir Squire Bancroft and Sir John Hare.

President, Mr. J. M. Gatti; Vice-Presidents, Sir Charles Wyndham, Sir Herbert Tree, Sir George Alexander, Mr. J. E. Vedrenne. Members: Sir George Alexander, Sir Squire Bancroft, Mr. Arthur Chudleigh, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. Gerald du Maurier, Mr. Dennis Eadie, Mr. Edward C. Engelbach, Mr. P. M. Faraday, Mr. J. M. Gatti, Sir John Hare, Sir Herbert Tree, Mr. J. E. Vedrenne, and Sir Charles Wyndham.

Meetings are held each month. The Committee meet when required.

The theatres controlled by the members are:—Adelphi, Apollo, Comedy, Criterion, Daly's, Gaiety, His Majesty's, Lyric, New, Prince of Wales's, Royalty, St. James's, Shaftesbury, Vaudeville, and Wyndham's.

Secretary, Mr. H. E. B. Butler, 18, Austin Friars, E.C. Tel.: London Wall, 7869.

THE THEATRES' ALLIANCE.

This Association was formed in the year 1904, under the name of the Suburban Theatre Managers' Association, but in the year 1908, in consequence of the widening influence of the Association, the name was changed to The Theatres' Alliance, and provincial managers became eligible for membership and joined in considerable numbers. The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members of a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings, legal or otherwise.

The Alliance has done most valuable work since its formation, and has dealt with many important questions, and in particular took a prominent part in the negotiations with the Chancellor of the Exchequer in the year 1909, when it was proposed to raise the license duty payable for theatres to £50 per annum, with the result that the increased duty now affects only those rated at £2,000 per annum or upwards. Later the Alliance took a part in the negotiations in connection with the proposed Children Bill, and were instrumental in getting several valuable provisions inserted in the draft of the Act, though it did not ultimately become law.

The members have special terms and privileges in connection with insurance and other matters, by which considerable saving can be effected.

The subscription is £1 ls. per annum for each theatre for which a member is registered. The Officers of the Alliance are:—President, Mr. J. B. Mulholland; Vice-President and Hon. Treasurer, Mr. F. Fredericks; Hon. Auditor, Mr. William Bailey; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet monthly on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

Application for membership should be made to the Hon. Secretary, Criterion Chambers, 10 and 11, Jermyn Street, S.W. Telephone, Gerrard 6450.

TOURING MANAGERS' ASSOCIATION, LIMITED.

The Association has one hundred and twenty members. Address:—5, Wardour Street, W.C. Telephone, Gerrard 8458.

PROVINCIAL ENTERTAINMENT PROPRIETORS' AND MANAGERS' ASSOCIATION, LIMITED.

This Association was started in 1913. Has a membership of 54, covering 153 places of amusement in the provinces. President: Mr. Percy B. Broadhead (Manchester); Vice-Presidents: Messrs. Ernest Dottridge (Oldham), Will Sley (Manchester), Matthew Montgomery (Liverpool), E. P. Lawton (Sheffield). Executive Committee: Messrs. Arthur Campbell (Manchester), J. F. Elliston (Bolton), John Harrison (Manchester), J. C. Imeson (Middlesbrough), Harry McKelvie (Glasgow), H. D. Moorhouse (Manches-

ter), Wm. Robinson (Halifax), G. E. Smith (Dewsbury), Wilberforce Turner (Salford), and Fred Waller (Blackpool). Secretary: P. Percival, 73, Bridge Street, Manchester. Telephone: 537 City. During the year advice and assistance have been freely rendered to members with regard to difficulties over contracts and other matters of dispute with artists and the staffs of theatres, and music halls, and much useful help has been afforded in this way, including the settlement of threatening disputes between managements and their orchestras. The annual general meeting was held at the Victoria Hotel, Manchester, on March 19th.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An Association formed in 1907 among managers and proprietors of portable theatres. One of the principal matters to which the Association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By leasing the portable rights of plays and letting them out to their members the Association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and possibly handicapped by a lack of funds, it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the Association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. E. Ebley, vice-chairman; Messrs. John Johnson, Wm. Haggart, E. Ebley, and Geo. Garrett, emergency committee; Messrs. H. Johnson and E. Garrett, auditors; acting secretary, Mr. F. L. Loveridge. Its office is at 219, Folkestone Road, Dover.

The financial statement for the year ending June 30th, 1915, shows entrance fees, subscriptions, and interest on invested funds £17 4s. 1d. Loans to members £15, working expenses £4 8s. 6d. Cash balance at the bank £114 11s. 6d. The Association has £175 invested in Queensland 3 per cent., and at the annual meeting on August 23, 1915, at 7, Wellington Street, W.C., it was agreed that £50 of 4½ per cent. War Loan be purchased and a further £50 be placed on deposit.

THE INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS.

Dramatists have no separate body to represent them, but under a Dramatic Sub-Committee of the Society of Authors, Playwrights, and Composers, they are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number over 250, comprising nearly all the best-known authors. The Dramatic Sub-Committee has for its chairman, Mr. R. C. Carton, and is composed of Mr. C. Haddon Chambers, Mr. F. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. Edward Knoblauch, Mr. W. J. Locke, Mr. A. E. W. Mason, Mr. Justin Huntly McCarthy, Mr. G. Bernard Shaw, and Miss E. M. Symonds.

The questions dealt with by the Dramatic Sub-Committee have been many and varied, comprising such important issues to dramatic authors as Copyright, Domestic, Colonial, and International; the Managerial Treaty, Kinematograph Film Contracts, Amateur Fees, Foreign Agents. The meetings, and the subjects discussed, are chronicled fully month by month in *The Author*, the organ of the Society. Owing to the growing importance of kinematograph contracts, on the recommendation of the Dramatic Sub-Committee the Committee of Management appointed a special sub-committee to deal with all matters relating to the marketing of film rights of members, works, and the representatives of the dramatic authors have places on that Sub-Committee which meets monthly.

On the recommendation of the Sub-Committee to the Committee of Management, cases are carried through on behalf of dramatic authors. These cases comprise claims for infringement of copyright at home and abroad, actions for breach of agreements, claims for unpaid authors' fees, questions of plagiarism by one dramatist against another. These last-mentioned cases are very carefully investigated by the Sub-Committee, and members of that body very often help the member, if the claim seems a sound one, by giving evidence on his or her behalf.

There is, in addition, a Collection Bureau attached to the Society. This Bureau collects authors' fees on contracts in the United Kingdom, United States and Canada, Holland, and Germany. Its operations are being extended, and it is hoped, at no distant date, to cover all the countries with which Great Britain is in copyright relations. Amateur fees, equally with professional fees, are collected by the Bureau, which, in addition, keeps its members informed of performances in the States and Canada of their plays, thus enabling them to receive early news of any unauthorised performance should one occur.

The Society has, as well, a Register of Scenarios and Plays. For a fee of 2/6, a member is able to deposit with the Society a copy of his play immediately he has completed it. The evidence of the date of completion of his work, which he thus obtains, may prove of importance should his work be pirated subsequently or should its originality be challenged by another party.

Secretary, Mr. G. Herbert Thring, 1, Central Buildings, Tothill Street, Westminster, S.W. Telephone, Victoria 374.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans, and choristers whose efforts are entirely devoted to theatrical work.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree and Sir George Alexander. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, Sir Herbert Beerbohm Tree, and Sir George Alexander are the Hon. Trustees.

The members of the Executive Committee are as follow :—

Mr. Allan Aynsworth.	Mr. A. E. George.	Mr. Harry Nicholls.
Mr. Clifton Alderson.	Mr. J. Bannister Howard.	Mr. Sydney Paxton.
Mr. Stanley Bell.	Mr. H. B. Irving.	Mr. Lionel Rignold.
Mr. J. D. Beveridge.	Mr. S. Major Jones.	Mr. Frederick Ross.
Mr. Dion Boucicault.	Mr. Alfred Lester.	Mr. A. B. Tapping.
Mr. E. H. Bull.	Mr. Cyril Maude.	Mr. Arthur Wontner.
Mr. Robert Courtneidge.	Mr. M. R. Morand.	Mr. C. H. Workman.
Mr. Charles Cruikshanks.		

Actors' Saturday, when a collection is made in every theatre for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Colton, and the offices are at 8, Adam Street, Strand.

The annual general meeting was held at the New on February 16 with Sir Charles Wyndham in the chair. The accounts showed that during the preceding year in donations and pensions the sum of £4,448 had been granted. The investments totalled nearly £33,000. The Benevolent Fund, in addition to distributing money for charitable purposes in the ordinary way, has on its books many old actors and actresses to whom allowances are granted in the form of stated sums per week. It also undertakes whenever possible the burial of a member of the theatrical profession in cases where otherwise the expense would be borne by the parish in which the person died.

The War has naturally brought heavily increased demands upon the Fund. The Committee placed in the hands of THE STAGE the work involved in collecting the extra moneys which it was found urgently necessary to raise, and THE STAGE entered upon a general canvass of the theatrical profession, and some thousands of pounds were raised. The Emergency Committee sat four times a week to deal with special cases, in addition to the usual Thursday Meeting.

The following is a list of the Local Centres of the Fund :—Blackburn, Prince's, Mr. E. H. Page; Bradford, Royal and Opera House, Mr. J. Hart; Bristol, Prince's, Mr. J. Miller Ellis; Cardiff, New, Mr. R. Redford; Carlisle, His Majesty's, Mr. Thomas Courtice; Crewe, Lyceum, Mr. H. Taylor, J.P.; Dublin, Gaiety, Mr. Charles Hyland; Edinburgh, Lyceum, Mr. G. T. Minshull; Leeds, Grand and Opera House, Mr. J. Wynn Millar; Newcastle-on-Tyne, Tyne, Mr. F. C. Sutcliffe; Paisley, Paisley, Mr. J. H. Savile; Richmond, New, Mr. Charles E. Hardy; Scarborough, Londesborough, Mr. W. H. Waddington; Sheffield, Lyceum, Mr. J. E. B. Beaumont; Southampton, Grand, Mr. Arthur Weston; York, Royal, Mr. W. H. Waddington.

THE ACTORS' ORPHANAGE FUND.

Founded in 1896 by Mrs. C. L. Carson. Mr. Gerald du Maurier is the President, having been elected to that position on the resignation of Mr. Cyril Maude on account of his continued absence in America. Vice-Presidents are Sir George Alexander, Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Mr. Cyril Maude, Miss Ellen Terry, Lady Tree, and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bouchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude and Mr. Anslow J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith; Acting Hon. Treasurer, Mr. Dawson Milward; and Hon. Secretary, Mr. A. J. Austin, Goldsmith Building, Inner Temple, E.C.

Executive Committee, 1915-1916:—

Miss Ada Blanche, Miss Lilian Braithwaite, Miss Phyllis Broughton, Robert Courtneidge, Mrs. Gerald du Maurier, Dennis Eadie, Miss Sydney Fairbrother, Miss Vane Featherston, Edmund Gwenn, Miss Constance Hyem, Miss Marie Löhr, E. Lyall Swete, Miss Hilda Trevelyan, Sydney Valentine, Miss Irene Vanbrugh, Miss May Warley, Ben Webster, Arthur Wontner, Mrs. Fred Wright.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage was moved from Croydon in May, 1915, to Langley Place, Langley, Bucks. The present Home is a charming old mansion situate in its own grounds, part of which are cultivated, thereby lessening the cost of maintenance. The house is now large enough to accommodate the growing family of orphans. At the end of 1915 the Fund was supporting fifty-six children, seven of whom were admitted during 1915.

Matron: Miss D. Craft, assisted by a Resident Master, a Mistress living out, Assistant Matron and household staff.

The Annual General Meeting was held on Nov. 5 on the stage of Wyndham's, with Mr. Gerald du Maurier in the chair. The meeting differed from previous years, in that the public was not invited. The Annual Garden Party in 1915 was held at the Royal Botanic Gardens on July 20, when the net proceeds amounted to £3,000.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and Incorporated by Royal Charter January 29, 1853. It is for the purpose of granting permanent annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty in the case of men, at fifty-five in the case of women. Any member who has regularly contributed to its funds by payment of quarterly subscriptions for the term of seven years, at any time afterwards, on becoming permanently incapacitated by accident or infirmity from exercising his or her duties, has a claim on the Fund as if he or she had attained the age of sixty years.

On the death of any member the sum of ten pounds, if applied for, is allowed and paid out of the fund for funeral expenses, arrears of subscription, if any, being first deducted if the Directors think fit. Recently the report of a Sub-Committee consisting of Mr. Saxe Wyndham, Mr. Lionel Carson, and Mr. Charles Cruikshanks (Secretary), containing various suggestions for altering the rules in order to make membership more attractive, was accepted by the directors, and subsequently by the members at a general meeting. The proposed new rules will in due time come before the members for ratification. The new scheme aims principally at establishing a surrender value for membership, and provides for certain payments at death either before or after the age of 60, when members are qualified to claim their annuities. President: Sir George Alexander, J.P.; Trustees: Mr. Alfred de Rothschild,

C.V.O., Sir Squire Bancroft, and Sir George Alexander, J.P.; Mr. M. R. Morand, Chairman of the Association; Mr. Charles Rock, Honorary Treasurer; Directors: Messrs. Lionel Carson, Lewis Casson, H. Cooper Cliffe, Tom Craven, Arthur Curtis, Henry Evill, Douglas Gordon, Edmund Gwenn, Hubert Harben, Herbert B. Hays, Ralph W. Hutton, H. B. Irving, L. Cairns James, Alfred Jenner, Herbert Lyndon, Frank Ridley, Lionel Rignold, Bassett Roe, F. Percival Stevens, Hubert Willis, and H. Saxe Wyndham. Mr. Charles Cruikshanks, Secretary, 55 & 56, Goschen Buildings, 12 & 13, Henrietta Street, Covent Garden, W.C. Office hours, Tuesdays and Fridays, 11 till 4.

The annual dinner was not held in 1915 owing to the War, but a list of donations was opened and liberally subscribed to, so that in the result the association lost nothing by the abandonment of the usual festival.

Three of the directors and three other members of the association have joined the Colours, and two of the honorary officers are also engaged in War work.

The annual general meeting was held at the St. James's, on Friday, March 26. 1915, with Sir George Alexander in the chair. The accounts of 1914 showed assets amounting to £62,408 18s. 11d.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Irene Vanbrugh; Chairwoman of Committee, Miss Compton; Vice-Presidents, Lady Burnand, Mrs. Alfred Bishop, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mrs. Edward Compton, Miss Eva Moore, Miss May Whitty, Mrs. Fred Wright; Trustees, Miss Compton and Miss Vane Featherston; Members of the Executive Committee, Miss Victoria Addison, Miss Lena Ashwell, Miss Ada Blanche, Miss Constance Collier, Miss Compton, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. Ernest Hendrie, Mrs. Sygne Hutchinson, Mrs. G. P. Huntley, Miss Lindsay Jardine, Miss Clara Jecks, Miss Marie Löhr, Mrs. Raleigh, Miss Louise Stopford, Miss Frances Wetherall, Miss May Warley.

Every member has to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild, but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

The Annual General Meeting was held at the St. James's on December 3, with Miss Irene Vanbrugh in the chair. The accounts showed that the Guild had capital amounting to £3,213 odd.

Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Lorna Ridler. Offices: 3, Bayley Street, Bedford Square, London, W.C.

THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only supplying clothing for purposes of distribution. It hands the garments, after an exhibition usually held in December, to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d. (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which women cannot make (such as blankets, etc.). In 1914 the Guild sent 4,962 garments to the Theatrical Ladies' Guild.

Address, Miss Louise Stopford, 19, Belgrave Road, London, S.W.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual Collection falls on the third Thursday in October in each year. Owing, however, to the conditions prevailing on account of the War the Committee decided that no money should be collected during the period of the war. All those who were on the register in 1913, therefore, remain on the register as though they had contributed.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre, manager, touring manager, business or acting manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

Trustees: Mr. Robert Courtneidge, Miss A. E. Horniman, and Mr. Edmund Gwenn.

The Advisory Board stands as follows:—

Chairman, Mr. Henry Ainley. Mr. Sydney Valentine. Mr. A. E. Drinkwater, Mr. Story Gofton, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Cecil Barth, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. Cyril Cattley, and Mr. Claude King.

Secretary, Mr. W. G. Fay, Dudley House, 37, Southampton Street, Strand, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Winchester; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. Bishop Browne, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Boyd Carpenter, Rt. Rev. Bishop Welldon, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Rev. Prebendary Pennefather, Sir Charles Wyndham, Sir Herbert Tree, Mr. Arthur Bouchier, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mrs. Murray, Mr. G. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coborn, Mrs. Carson, Mrs. Edward

Compton, Miss Winifred Emery, Miss Harriet Greet, Mr. Charles Hallard, Mr. Fewlass Llewellyn, Mr. C. Douglas Stuart, Mr. John Lee, Mr. Kenneth Barnes, Mr. Hubert Greenwood; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 24, Delamere Street, Paddington; Organising Secretary, Rev. Donald Hole, Malvern House, Cooper Street, Canning Town, E. Tel. East 3014.

The A.C.U. Annual Directory (price 7½d. post free) can be obtained from the Secretary.

CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic clergy. The means by which these are accomplished are by distributing in the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists, or those engaged on the staff, or in other ways connected with the work of the theatre, and the minimum subscription is 1s. per annum for members and 2s. 6d. per annum for associates. Executive Committee: Rt. Rev. Monsignor Brown, V.G., Rev. Roderick Grant, Rev. Walter Cooksey, Rev. B. Longstaff, Mrs. Leslie Stuart, Miss Imelda Gould, Miss Edith Anton-Laing, Miss Bessie Armytage, Miss Margaret Emden, Miss Sydney Fairbrother, Miss Una Gilbert, Miss Ida Molesworth, Miss Ella Retford, Miss Mary Rorke, Miss Tittell-Brune; Messrs. Lilford Arthur, J. J. Bartlett, Charles J. Cameron, F. Owen Chambers, Arthur Curtis, A. Houghton Goddard, Alfred Ibberson, Bernard Merefield, George Mozart, and Joseph O'Dowd. General Committee: Mrs. F. R. Benson, Miss Gould, Miss Ellaline Terriss, Miss Hilda Trevelyan, Miss Frances Vine; Messrs. Charles Burdon, Reginald Garland, Wal Kent, J. R. La Fane, Arthur G. Leigh, Arthur Linay, Duncan McRae, Hyland J. O'Shea, J. E. Vedrenne, J. Ansdell Wilson, and J. K. Woods. Secretary: Miss Ethel St. Barbe, 5, Walton Street, Knightsbridge. Assistant Secretary: Mr. Richard B. Mason, 88, Walton Street, Knightsbridge. Hon. Treasurer: Mr. J. F. Williams, 138, Coldharbour Lane, S.E. Hon. Deputy Treasurer: Miss Margaret Mackenzie. Secretary for Canada: Mrs. H. R. Ives, 43, Hampton Court, Mountain Street, Montreal.

The Guild has the following Provincial Representatives:—

Birmingham.—Auriol F. Roberts, 431, Stratford Road; *Glasgow*.—Rev. J. Doherty, 268, Govan Street; and Hugh Boyle, Roselea, 100, Dixon Avenue, Crosshill; *Manchester*.—Rev. S. Gates, O.P., St. Sebastian's Priory, Pendleton; *Edinburgh*.—Rev. O. M. Couttenier, 47, Gilmore Place; *Dublin*.—Miss Mary Nairn, 13, Westland Row.

THE ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Miss Adeline Bourne, Miss Winifred Mayo, Miss Sime Seruya, and Miss Gertrude Elliott (now Lady Forbes-Robertson), in November, 1908. It now numbers 900 members. Lady Forbes-Robertson is the President of the League, and the Vice-Presidents are Miss Lena Ashwell, Miss Nina Boucicault, Mme. Brema, Miss Constance Collier, Mrs. Fagan, Miss Julie Opp Faversham, Mrs. Langtry, Miss Lillah McCarthy, Miss Decima Moore, Miss Eva Moore, Mrs. Mouillot, Miss Beatrice Forbes-Robertson, Mrs. Madeleine Lucette Ryley, Miss Elizabeth Robins, Mrs. E. S. Willard, Mrs. Theodore Wright, and Madame Lydia Yavorska.

The Executive Committee are, Miss Lena Ashwell, Miss Inez Bensusan, Miss Nina Boucicault, Miss Adeline Bourne, Miss Compton, Mrs. Fagan, Miss Winifred Mayo, Miss Auriol Lee, Miss Decima Moore, Miss Eva Moore, Miss Edyth Olive, Mrs. M. L. Ryley, Miss Blanche Stanley, Miss Janette Steer, and Miss May Whitty.

Hon. Secretary: Miss Nina Boucicault; Joint Hon. Treasurers: Miss Lena Ashwell, Miss Edyth Olive; Hon. Organising Secretary: Miss Adeline Bourne; Organiser of the Play Department: Miss Inez Bensusan; Hon. Treasurer of the Play Department: Miss Victoria Addison.

Among the members are Miss Ellen Terry, Miss Compton, Miss Suzanne Sheldon, Miss Sarah Brooke, and many others.

Pink and Green are the colours of the League.

Since the outbreak of the War the activities of the League have been directed to:—the administration of the "Era" War Distress Fund, and the providing of entertainments

for soldiers in the various military centres and camps—both undertaken with a view to relieving necessitous people in the theatrical world. The League has also lent their offices for the work of the "British Women's Hospital."

Office: 2, Robert Street, Strand, W.C. Tel. City 1214.

KING GEORGE'S PENSION FUND.

This fund was founded on the amount derived from the first Gala performance given in an English theatre (apart from those given at Covent Garden). The performance was given in 1911 at His Majesty's Theatre in connection with the functions which marked the Coronation. On July 5, 1915, a special performance of Shakespeare's "King Henry VIII." was given at His Majesty's Theatre in the presence of the King and Queen, which resulted in a profit to the Fund of £730. Mr. Arthur Bouchier is the Honorary Secretary, and Mr. J. D. Langton is the Assistant Honorary Secretary. Address: His Majesty's Theatre, Haymarket, W.

ADELAIDE NEILSON FUND.

Miss Lilian Adelaide Neilson, who was born in 1850 and died in 1880 in Paris in the zenith of her fame, endowed a fund for charity to be applied in emergency cases—for actors and actresses only. The fund is administered by the present trustees, Sir Squire Bancroft, Sir Herbert Tree, and Mr. Arthur Bouchier.

PLAY-PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management: Mr. Ashley Dukes, Sir Almeric Fitzroy, K.C.B., K.C.V.O., Mr. W. L. George, Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy (Hon. Treasurer), Mr. W. Lee Mathews, Mr. T. Sturge Moore, Sir Sydney Olivier, K.C.M.G., Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson, Mr. Charles E. Wheeler, Mr. Frederick Whelen (Chairman), Mr. Norman Wilkinson, Mr. Allan Wade, Secretary. Address, 36, Southampton Street, Strand, W.C.

Telephone: Gerrard 6907.

The year's productions of this Society were as follows:—

January 24, "The Recruiting Officer," comedy by George Farquhar (1677-1707), Haymarket.

March 21, "Wanderers," play in three acts, by C. K. Munro, Queen's.

June 13, "Eyvind of the Mountains," Icelandic play in four acts, by Johann Sigurjonsson, Queen's.

THE PLAY ACTORS.

This Society was founded in May, 1907, by members of the Actors' Association for the production of original works by English authors, Shakespearean plays, and other classic works, and translations of well-known foreign works, and to benefit the position of the working actor and actress.

The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are from 5s. (for gallery) to £1 ls. (stall), according to the position and the number of seats desired by the members.

No plays were produced during 1915.

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote, Lower Faringdon, Alton, Hants. Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

THE ONCOMERS' SOCIETY.

The Society was founded in September, 1910. The object of the society: To introduce to the West End of London plays and players hitherto unknown in the Metropolis. Is now defunct.

THE DRAMA SOCIETY.

This Society, of which Mr. Rathmell Wilson is the director, was founded October, 1911. Full particulars may be obtained from Secretary, The Drama Society, c/o The Actors' Association, 32, Regent Street, W.

The Society's performances will be resumed at the end of the War, when a special performance will be given in aid of the Belgian Relief Fund. No performances have been given since May 26, 1914, when "Dido and Æneas," by A. von Herder, was produced at the Ambassadors'.

THE PIONEER PLAYERS.

This Society was formed in 1911 with the object of producing plays which may be outside the province of the commercial theatre, but are none the less sincere manifestations of the dramatic spirit. During the year 1915 the Society produced the following plays:—

"Sisyphus and the Wandering Jew," by Isi Collins; "The Theatre of the Soul," by N. Evreinoff; "The Two Pierrots," by E. Rostand; "The Dilemma," by Constance Campbell; "Exchange," by Paul Claudel; "The Terrorist," by Laurence Irving; "Godefroi and Yolande," by Laurence Irving; "Mouse," by Edward Knoblauch.

President, Miss Ellen Terry. Hon. Secretary, Miss Christopher St. John. Hon. Stage Director, Miss Edith Craig. Address, 31, Bedford Street, Strand. Tel., Gerrard 3873.

WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League, which was founded in 1908 by Miss Cicely Hamilton and Miss Bessie Hatton, is to obtain the Parliamentary Franchise for women on the same terms as, or may be, granted to men.

The qualification for membership is the publication or production of a book, article, story, poem, or play for which the author has received payment, and a subscription of 2s. 6d., to be paid annually.

President: Mrs. Fenwick Miller. Vice-Presidents: Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hatton, Miss Evelyn Sharp, Dr. Margaret Todd, Mrs. Belloc Lowndes, Miss May Sinclair, Mrs. Margaret Woods, Mrs. Meynell, Mrs. F. A. Steel, Mrs. Zangwill, Mrs. Baillie Reynolds, Miss Symonds (George Paston). Committee: Mrs. Marion Holmes, Miss S. Bulan, Mrs. Madeleine Greenwood, Miss E. M. Symonds, Miss Josephine Knowles, and Mrs. Sarah Tooley. Hon. Secretary: Mrs. Romanné-James. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Head Literature Department: Miss Stella Benson. Hon. Treasurer: Mrs. H. W. Nevinson. Office: Goschen Buildings, 12 and 13, Henrietta Street, London, W.C. Telephone: Gerrard, 1495.

STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society was founded in 1901, for the purpose of studying and giving performances in dramatic literature. Its headquarters are at Garrick Chambers, Wellington Street, Stockport. The officers are as follow:—President, Alderman Albert Johnson, J.P.; Honorary Secretary, Mr. Edwin T. Heys, Mile End, Stockport; Assistant Honorary Secretary, Mr. Ross Hills; Honorary Treasurer, Mr. Albert Worlthew. During the fourteenth season, 1914-1915, the following were played:—"The Bread of Others," play in two acts by Ivan Tourgueneff, translated by S. M. Fox; "The Farewell Supper," play in one act by Arthur Schnitzler, paraphrased by Granville Barker; "Trois Heures de Matin," play without words in one act by A. Willette; "The Voysey Inheritance," play in five acts by Granville Barker; "Don," comedy in three acts by Rudolf Besier; "Women and Destiny," comedy in four acts by Ross Hills.

Twenty-two members joined the Army, one having been killed in action. Practically

every male member of the 225 membership is working on munitions, is ineligible, or has attested. Entertainments at the Stockport and district hospitals have been given nightly since early in the summer.

ALTRINCHAM GARRICK SOCIETY.

The Altrincham Garrick Society was founded in 1913 by Mr. W. S. Nixon, of the Stockport Garrick Society, on lines similar to those on which it is run. Its objects are to foster the higher forms of dramatic art and literature. Chief productions :—"The Silver Box," by John Galsworthy (1914); Masefield's "Nan" (1915); and three new plays, "The Quest," by Matthew Boulton; "The Magic Circle" and "The East Window," both by Walter R. Matthews (1915). These were produced at the Unitarian Schools, Altrincham, on November 17, under the direction of Mr. R. J. Smith. The Society is anxious to encourage rising dramatists by the production of new plays, and invites them to submit MS. copies. President, Mr. Edward Acton, M.A. (President of the Manchester Playgoers' Society); Secretary, Mr. W. S. Nixon; Headquarters, "Garrick Rooms," Kingsway, Altrincham. Membership, 130.

THE BURY STAGE SOCIETY.

The Bury Stage Society has its officers as follow :—President, Mr. B. Iden Payne; Vice-President, Mr. E. E. Menton; Producer, Mr. F. Taylor (of Stockport Garrick Society); Hon. Secretary, Mr. T. L. Peers, 78, Heywood Street, Bury; Assistant Hon. Secretary, Mr. H. B. Hall, 12, Monmouth Street, Bury.; Hon. Treasurer, Mr. M. Rennie, South View, Ainsworth Road, Elton, Bury. Headquarters, Textile Hall, Manchester Road, Bury. Objects: To stimulate an interest in modern dramatic literature by means of performances, lectures, readings, and discussions. Owing to the War the ordinary business is suspended, until further notice.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows :—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical portraits and other pictures, and numerous theatrical relics. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees, Mr. Conrad W. Cooke, Mr. A. Gordon Salamon, Sir William P. Treloar, Bart. Committee: R. Storry Deans, Reginald Groome, Fred Grundy, J. W. Gilmer, E. Vincent Harris, W. G. Kirby, H. G. Montgomery, H. E. Peacock, George Pernet, M.D., Capt. J. Mackenzie Rogan, M.V.O., Roy V. Somerville, Lance Thackeray; Hon. Treasurer, Sir James D. Linton, P.R.I.; Hon. Secretary, Mr. Reginald Geard; Hon. Solicitor, Mr. R. H. Humphreys; Hon. Auditors and Scrutineers, Mr. Thomas Catling and Mr. Achille Bazire; Hon. Librarian, Mr. C. J. Shedden Wilson. The annual dinner was held in the Club Room on December 11, with Mr. Frank Thornton in the chair.

THE ECCENTRIC CLUB.

The Eccentric Club, 9-11, Ryder Street, St. James's Street, S.W. (founded 1890), is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and

Commerce. The President is Sir Charles Wyndham, the Hon. Secretary J. A. Harrison. The Committee are as follow:—G. S. Allen, Major H. Bateman, H. Montague Bates, W. J. W. Beard, Frederick Bishop, Frank H. Callingham, Barnet Cohen, Bertie Crewe, Walter de Frece, Alfred Ellis, Thomas Fraser, W. E. Garstin, H. J. Homer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Percy Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart. The Club moved into its new premises in Ryder Street in December, when the occasion was celebrated by an inaugural luncheon, at which Sir Charles Wyndham presided. Telephone: 1723/1724 Regent.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President.

The late Mr. George Delacher was for more than twenty years the Honorary Secretary of the club, and only retired when the club was enlarged and moved into its present premises.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Neville, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might purchase a memento of him in the shape of a silver tankard.

At the outbreak of the War, in common with other clubs, the Green Room responded nobly to its country's call, and many of its members are "doing their bit;" and within a year of the outbreak it has had regretfully to mourn the loss of more than one of its members killed in action.

Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when Mr. Harry Paulton was elected President; Mr. Harry Nicholls, Honorary Secretary; and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say, those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The Committee include Messrs. Frank Arlton, J. H. Barnes, Leonard Pagden, Edward Sass, Henry Arncliffe, and, ex officio, the President, the Treasurer, and the Secretary. For some time the Club House was situated at the Adelphi Hotel, Strand, but the club, at the time the Year Book went to press, was without a home. The Committee hold their meetings meanwhile at the offices of the Royal General Theatrical Fund.

THE MANAGERS' CLUB.

The Managers' Club, run by the Touring Managers' Association, is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The club has 300 members, and the annual subscription is £2 2s., and entrance fee £1 1s. Address, 5, Wardour Street, W. Tel. Gerrard 8458.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to 8 p.m., and contains comfortable reading, resting and refreshment rooms, the former

well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Christian of Schleswig-Holstein; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Lady Bedford, Mrs. Bayne Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Frank Pownall, Miss Constance Rivington, Lady Tree, Eleonora Lady Trevelyan. Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, Rehearsal Club, 29, Leicester Square.

THEATRE GIRLS' CLUB.

The Theatre Girls' Club is situated at 5, Little Portland Street, Oxford Circus, London, W. The objects and work of the club are best described in the following particulars kindly supplied by Mrs. Edward Compton, who was responsible for its birth, and is now the chairwoman of the committee. Mrs. Compton writes: "For years I have been wanting to start such an establishment, but not until last autumn (1914) did the real chance come, and then it was eagerly seized and pushed forward rapidly. In about three weeks some money was raised, the building was found, made ready for habitation and opened. The idea was to have a club for the smallest salaried girls, and for those who are 'looking for work'—for the chorus girls, the ballet girls, the extra girls and the show ladies, the out of engagement small salaried actress, and also for the sorrowful person who no longer is able to look the only thing she has ever learned to do. The idea, too, was to help them tide over the bad times and out of work times, help them to get work, help them to be fit to get work, help them to learn useful work, help them to improve in their own work, help them when ill, help them to doctors, and dentists and hospitals, help them to friends and happiness, to light hearts, above all to help them to love God and their neighbour. Indeed the whole adventure has been one for Faith and Love. How many people have said to me, 'You'll never do anything with those girls.' Well, we have done a good deal, and most of them have amply repaid us with their trust and friendship, with honourably repaying loans, with never ceasing endeavours to find work. We have in many cases been able to help them in getting work, and we have been fortunate in aiding those girls who got secretarial work through learning typewriting at the club.

"I could not close any little account of this venture without acknowledging the great support and encouragement I received at the outset from Sir Herbert and Lady Tree, Sir George Alexander and Miss Mary Moore. I mention these four names specially as they were the first four people to whom I went for advice and help, and largely they contributed the same. I should also wish to acknowledge my indebtedness to others, but their names are so many I must not encroach on your space."

The committee consists of Lady Tree, Miss Victoria Addison, Mrs. Alfred Bishop, Mrs. Hayden Coffin, Mrs. Crowe, Miss Eastwood, Miss Vane Featherston, Mrs. Arnold Glover, Mrs. Wilfred Greene, Mrs. H. B. Irving, Mrs. G. P. Huntley, Mrs. Kendal, Mrs. Donald Maclean, Miss Mary Moore, Miss Smedley, Mrs. Harry Webb, and Mrs. Fred Wright.

Hon. Treasurers: Mrs. Edward Compton and Miss Josephine Dolling.

THE LYCEUM CLUB.

The Lyceum Club was started in 1904 for the purpose of affording a meeting ground for women of all professions. The interests of dramatists were, however, unrepresented until 1908, when the Authors' Board extended its protection to them, and a sub-committee was formed.

At the annual general meeting of the Club in January, 1914, a resolution was passed that the Dramatic Sub-Committee, hitherto a branch of the Authors' Board, should become a full Committee with rank as a Dramatists' Section and representation on the Executive of the Club.

Owing to the War it was found necessary to postpone the production of the prize play by Bertha N. Graham, "The Duke's Duchess," subsequently renamed "The Royal Way," until May 4, 1915, when it was given in aid of the Naval Disasters Fund at the Haymarket, which was lent for the occasion by Mr. Frederick Harrison, who judged the Competition. The charity benefited to the extent of £165 from the sale of tickets,

programmes, and donations. The Dramatists' Section always arrange to give a small expense fee to artists appearing in their plays. In this case, several of those concerned in the production returned their fees to the Charity.

In June an entertainment was given in the Club in aid of the Lyceum League of Help by the music, social, and dramatists boards, when Alice Law's little sketch in two scenes, called "A Woman's Day," was produced.

On December 7, Miss Louie Bagley gave a lecture, "Pictures in Sound," under the auspices of the Dramatists' Board.

After the successful production of their prize play, the Board decided to launch a Music Hall Sketch Competition of which the closing date for entries was January 1, 1916. For this Mr. Harry Ulph will be the final judge, by permission of Mr. Oswald Stoll, who has also promised to give the winning sketch a trial show at one of his London Halls, probably the Middlesex.

The Board for 1916 consists of Miss Muriel Dawbarn; Chair, Mrs. Turnbull; Vice-chair, Miss Sybil Ruskin; Representative on Executive, Miss Bertha N. Graham; Secretary and Deputy Representative, Miss Marjorie Hamilton, Mrs. Herbert Cohen, Mrs. Gostling, Miss Sybil Bristowe, Miss Dorothy Brandon, and Miss Olive Lethbridge.

A professional play reader has also been retained by the Club, and will give advice on MSS. for a small fee.

Plays produced by the Committee are submitted under a pseudonym, and are judged by five readers:—Mrs. Mathew Arnold, Mrs. Lucy Dale, Miss Ina Royle, Miss Stanley Clark, and Mrs. Vigo. The Committee for the year consists of Mrs. Mathew Arnold, Miss Dorothy Brandon, Mrs. Herbert Cohen, Miss Muriel Dawbarn, Miss Bertha N. Graham, Mrs. Frances Gostling, Miss Marjorie Hamilton, Miss Olive Lethbridge, Mrs. Speck (Gwen Lally), Mrs. Turnbull (Eliot Page).

Address, Dramatists' Advisory Board, 128, Piccadilly, London, W. Telephone, Mayfair 6976.

THE ACTORS' SWORD CLUB.

The Actors' Sword Club was founded by Mr. Gerald Ames in 1910. It has now ceased to exist on account of the War.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The president is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 32, Basil Street, Knightsbridge, W.C. A six-monthly subscription of 5s. entitles members to meet and fence together at three London Salles d'Armes.

THE MAGICIANS' CLUB.

The objects of the Club (established 1911) are to encourage friendly and social intercourse among persons interested in conjuring and similar arts; to encourage the science of conjuring and to watch the interests of the profession generally; to assist members with legal advice, etc. The subscription is £1 ls. per year for London members, and 10s. 6d. for country. "Socials" and entertainments are held at regular intervals.

President: Mr. Harry Houdini; Honorary Treasurer, Mr. Will Goldston; Secretary, Mr. Stanley Collins; Bankers, London City and Midland, Bedford Row Branch, 14, Green Street, London, W.C. Telephone No. Regent 3304.

PLAYGOERS' CLUBS.

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have

the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club, the Bristol and other provincial Playgoers' clubs.

The club occupies commodious premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road, where ample accommodation is provided for the membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. Will Sparkes; vice-president, Mr. A. M. Latham; trustee, Mr. Louis E. Harfeld; treasurer, Mr. Kenneth Havers; committee, Messrs. E. J. Bevan, Osman Edwards, Harry Hart, F. G. E. Jones, E. Amphlett Whitehouse, Arthur F. Spencer, W. H. Watts; hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; hon. librarian, Mr. E. Shear; hon. architect, Mr. H. E. Pollard.

Excellent work is done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children who possibly otherwise would have little chance of witnessing one of the hardy annuals are annually taken to pantomimes.

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi: President, Mr. Carl Hentschel; Vice-President, Mr. G. B. Burgin; Trustee, Mr. Percy Barringer; Hon. Treasurer, Mr. W. Wolf; Hon. Secretaries, Mr. Ernest H. Miers and Mr. J. Davis Smith.

In addition to lectures, various entertainments and visits of large bodies of members to theatres, the Club makes a great feature of its dinners. During the past season, a large gathering assembled at the New Year Festivity in 1915, at which several artists, representing all sides of the profession, spoke. But the most important feature of 1915 was the "Christmas Dinner Matinée," fixed for the end of December, with Miss Lily Elsie in the chair. One of the objects was to promote a fund to assist in the relief of necessitous cases among public performers. Twelve months previously, for a similar purpose, at a Drake Dinner, presided over by Sir Herbert Tree, the Club had been able to raise the substantial sum of £770.

THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum.

The Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in February, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

Since the outbreak of war the Club may be said to be in a state of suspended animation. A large proportion of the members are of military age, and practically every eligible man has joined the colours, and the inevitable dislocation of affairs has taken place. At the conclusion of the war, however, the Club will resume activity, and in the meantime communications should be addressed to the Hon. Secretary at the above address.

It may be noted that Mr. James Kenny, who holds the Club record of being President for three years in succession, was recently wounded in the Dardanelles, but happily not seriously. He also served in the South African War. During the past year the Club has suffered a great loss by the death of Mr. W. O. Summers, the first president of the G.F.N.

BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was founded on November 8, 1911. The subscription is 10s. per annum, and there is no entrance fee. The Club nights are Thursdays and the meetings are held at the Royal Hotel, College Green, at 8.30 p.m. Joint Hon. Secretaries, Mr. J. F. Holloway, Cairns Villa, Sneyd Park, and Mr. Gordon W. Boyd, 3, Belgrave Road, Tyndalls Park.

LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the Society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) co-operation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Friday in the month.

The Hon. Treasurer is Mr. T. A. Lamb, 9, Newport Mount, Headingley, Leeds, and the Joint Hon. Secretaries are Messrs. W. P. Irving (Arts Club, 8, Blenheim Terrace) and F. G. Jackson (8, Park Lane). The Committee are:—Prof. Cohen, Messrs. F. R. Dale, H. Hildesheim, H. B. Smith, C. F. Smith, G. E. Wilkinson, Miss M. Taylor, Mrs. Albert Dawson and Miss Josephy.

The Society does not produce plays on its own account, but frequently arranges for special performances of plays which would not otherwise be seen in Leeds. The Society had a very large share in the work of the Committee which arranged an experimental Repertory Season in Leeds in 1913, and its members formed the bulk of the subscribers to the guarantee fund. For the present Session, the Society is again concentrating its efforts on the semi-public reading of plays which have been seldom, if ever, performed in Leeds. The first one will be "John Bull's Other Island." Exchange readings are being arranged with the Bradford and other Playgoers' Societies.

Among those who have delivered lectures before the Society are Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Heys, Mr. Edward Compton, Mr. James Welch, Mr. B. Iden Payne, Mr. Ashley Dukes, Mr. F. J. A. kins, Mr. Wm. Archer, Mr. W. B. Yeats, Mr. Hilaire Belloc, Mr. Basil Dean, Mr. Lennox Robinson, Miss Ellen Terry, Mr. C. E. Montague, and Mr. Henry Arthur Jones.

SHEFFIELD PLAYGOERS' SOCIETY.

The Sheffield Playgoers' Society was founded in March, 1910, for the purpose of awakening and encouraging an interest in the drama and kindred arts. Amongst others the following have lectured to the Society:—Mr. B. Iden Payne, Miss Cicely Hamilton, Mr. G. K. Chesterton, Miss A. E. F. Horniman, Mr. H. Granville Barker, Mr. J. Galsworthy, Mr. Hilaire Belloc, Mr. J. T. Grein, and Mr. H. A. Jones.

Meetings are held at the University in the Mappin Hall. The following are the officers:—Chairman of Committee, Mr. E. H. Lewman; Committee, Miss Hanson, Messrs. Ross, W. S. Jackson, H. L. Cooper, J. B. Simpson, E. E. Lewis, Dr. R. T. Martin, Hugh Leader. Hon. Secretaries, Miss Radford, 1, Endcliffe Crescent, Miss Gladys Davidson, Glen Road, Sheffield. The Treasurer, Mr. Bowman, has resigned, and at the time the Year Book went to press the new Treasurer had not been elected.

BRADFORD PLAYGOERS' SOCIETY.

The Bradford Playgoers' Society was founded in May, 1912. It has a membership roll of 456.

President: Professor Gilbert Murray, LL.D., D.Litt.; Vice-Presidents: Mr. F. R. Benson, Mr. J. Martin Harvey, Sir Geo. Scott Robertson, K.C.S.I., D.C.L., Mr. A. C. Coffin, Mrs. Alfred Illingworth, Miss M. Logan, Mr. R. Lishman, Mr. Rennie J. Foster: Chairman: Mr. W. Sigismund Dickinson. General Committee: Mr. B. Riley, Mr. A. Knowles, Mr. G. M. Baker, Mr. G. H. Buttle, Mr. A. I. Coates, Mr. J. R. Hirst, Mr. T. Turner, Mr. H. Ross, Mr. J. Dexter, Mr. H. E. Kemp, Dr. R. Pohl, Mr. G. N. Crowther, Mrs. G. M. Crowther, Mrs. H. D. Blagbrough, Mrs. F. Newbould, Miss D. M. Fieldsend, Miss L. Butterfield, Miss M. Craven, Miss F. C. Baker. Hon. Secretary, Miss C. J. Nalton, 4, Belle Vue, Bradford; Hon. Assistant Secretary, Mr. A. M. Anty; Hon. Treasurer, Mr. H. Matthewman; Hon. Librarian, Miss G. Aston.

The objects of the Society are the furtherance of operatic and dramatic art.

The Society has endeavoured to adapt itself to the changed conditions brought about by the War. Weekly meetings are held, at which readings of plays are given or discussions organised. A special feature has been made of readings before other Societies. By means of collections or fees taken at these readings the Society has been able to hand over a substantial sum to the various War charities.

By means of monthly circulars, members are fully informed as to leading events of dramatic interest in their own and the neighbouring towns, and every endeavour is made to arouse interest in the performances. The Society is federated with the other

Educational Societies in the City, so that members may take full advantage of the diverse range of intellectual fare which is offered, as by this system they are allowed to attend one meeting of each Society free of charge.

HUDDERSFIELD PLAYGOERS' SOCIETY.

The objects of the Society are to promote and encourage interest in the drama and opera, and to discuss matters concerning the drama and kindred arts. Subscription 2s. 6d. per annum. Numbers about 350 members. A course of lectures is provided by the Technical College, in pursuance of suggestions made by the Playgoers' Society. The object of this course, consisting of about twenty-four lectures on the Growth of the Drama, is to give a general survey to enable students to locate any play they see, and judge it roughly as regards presentment by comparing it with the ideas and conditions of the time in which it was written. The work of the Society is practically at a standstill now, as most of its officers are away on active service and its members have also joined the colours or are engaged in war work. President, Mr. W. L. Wilmshurst, Hon. Treasurer, Mr. R. V. Rigby, West Yorkshire Bank, Ltd., Huddersfield; Hon. Secretary, Mr. C. C. Holtom, Victoria Cottage, Lindley, Huddersfield.

BRITISH PLAYGOERS' FEDERATION.

President, Mr. J. T. Grein; Hon. Treasurer, Mr. E. H. Newman; Hon. Secretary, Mr. R. D. Bennett. The Federation is composed of the following Societies:—The Playgoers' Club, London; Bristol Playgoers' Club, Birmingham Drama Society, Sheffield Playgoers' Society, Huddersfield Playgoers' Society, Leeds Playgoers' Society, Manchester Playgoers' Club, Liverpool Playgoers' Society, Worcestershire Playgoers' Association, Hull Playgoers' Society, and the Bradford Playgoers' Society. The work of the Federation is suspended during the period of the war.

REPERTORY THEATRES.

THE GAIETY, MANCHESTER.

Following the production of "The Poor Little Rich Girl," at the Gaiety, Christmas, 1914, Miss Horniman staged, on January 25, 1915, "She Stoops to Conquer" for two weeks. On February 8 (for two weeks) there was a double bill of Shakespeare's "The Comedy of Errors" and "The Blue Stockings," an adaptation of Molière's "Les Femmes Savantes," by Mesley Down and Henry Seton. Then came the following: February 22, "The One Thing Needful," by Estelle Burney and Herbert Swears, preceded by "Lonesome Like," by Harold Brighouse; March 1, "Victoria and Albert," by Philip E. Hubbard and Gwendolin Logan, preceded by "As Others See Us," by Robert Higginbotham; March 8, "Whimsies," new play by Wilfrid Blair; March 15, "The Walls of Jericho," by Alfred Sutro; March 22, "The Fugitive," by John Galsworthy, preceded by "Consarnin' Sairey Uggins," by Wilfrid Blair; April 3, "Hindle Wakes," by Stanley Houghton, preceded by "The Ladies' Seminary," a new play by John Harwood.

Miss Horniman's Company then went on a short tour visiting Birmingham, Leeds, Bradford, Blackpool, Southport, Scarborough, and Harrogate, playing "The Fugitive," "The One Thing Needful," and "The Parish Pump." They returned to the Gaiety for Whit Week, and played "The Parish Pump," by Dr. Layton, preceded by "The Ladies' Seminary."

During the absence of Miss Horniman's Company on tour the Irish Players visited the Gaiety for two weeks, the O'Mara Opera Company for a three weeks' season. Mr. Lionel Rignold and Mr. Charles Macdona's Co. in "Diplomacy," and Miss Darragh and Mr. Basil Sydney had a two weeks' season, playing "The Unwritten Law," "Magda," "The Servant in the House," and "Lady Patricia."

The Autumn Season opened on July 31 with "Beauty and the Barge," by W. W. Jacobs and Louis N. Parker, preceded by a new one act play, "Dark Horses," by Colin McDougall Stewart. Then came the following: Aug. 16, "The Tyranny of Tears," by C. Haddon Chambers, preceded by "The Private Life of P. C. Pettifer," a new play

by Wilfrid B'air; August 23, "One Summer's Day," by H. V. Esmond, preceded by "Converts," a new play by Harold Brighouse; August 30 (2 weeks), "The Amazons," by Sir Arthur W. Pinero, preceded by (1st week), "The Private Life of P. C. Pettifer (2nd week), "The Ladies' Seminary"; September 13, "The One Thing Needful," by Estelle Burney and Herbert Swears, preceded by "The Pictures," a new play by Walter R. Matthews; September 20, "The Two Virtues," by Alfred Sutro, preceded by "The Crumbs That Fall"; October 11, a new play by Philip E. Hubbard; September 27, "The Walls of Jericho," by Alfred Sutro (2 weeks); "The Parish Pump," by Frank G. Layton, preceded by "Driftwood," a new play in one act by Seumas O'Kelly. October 18, "The Benefit of the Doubt," by Sir Arthur W. Pinero (2 weeks); November 1, "The Weak Point," a new play by N. Radcliffe Martin, preceded by "The Crumbs That Fall," by Philip E. Hubbard; November 8 (2 weeks), "The Joan Danvers," a new play by Frank Stayton, preceded by "The Pictures," by Walter R. Matthews; November 22 (2 weeks), "Hindle Wakes," by Stanley Houghton, preceded by "Re Pilgridge," by L. B. Chatwin; December 6 (2 weeks), "The Comedy of Errors," by Shakespeare, and "The Blue Stockings," from Molière's "Les Femmes Savantes," by Mesley Down and Henry Seton.

The Christmas play was "Alice in Wonderland," for which Stedmans were responsible. Miss Horniman's Company opened a Season at the Duke of York's, London, on December 27. On September 6 her company revived "Hindle Wakes" at the same theatre, where the piece ran for 34 performances.

THE LIVERPOOL REPERTORY THEATRE.

Several applications were made by the Editor of THE STAGE YEAR BOOK to the management of the Repertory Theatre for particulars of productions during the year 1915, but up to the time the book went to press no reply was forthcoming. For the following list of plays we are indebted to Mr. Alfred Wareing, whose excellent work in the cause of Repertory will be remembered in connection with the Scottish Repertory.

The following plays were given at the Liverpool Repertory Theatre during the year 1915: "Trelawney of the Wells," by Sir Arthur Pinero; "The Fugitive," by John Galsworthy; "Cousin Kate," by Hubert Henry Davies; "Lady Windermere's Fan," by Oscar Wilde; "The Cassilis Engagement," by St. John Hankin; "Nobody Loves Me," by Robert Elson; "Hullo, Repertory," by Ronald Jeans and Lawrence Hanray; "The Wild Duck," by Henrik Ibsen; "Milestones," "The Second Mrs. Tanqueray," "The Earth," "The Call," "Helen with the High Hand," "Billy's Little Love Affair," "Niobe," "My Friend the Prince," "A Bit o' Love," by John Galsworthy. The following one act plays were produced: "The Music Cure," by Bernard Shaw; "The Tents of the Arabs," by Lord Dunsany; "A Florentine Tragedy," by Oscar Wilde; "Between the Soup and the Savoury," by Gertrude Jennings; "A Pantomime Rehearsal," by Cecil Clay; "The Will," by Sir J. M. Barrie; "A Flash of Lightning," by Norman McKeown; "A Love Episode," by A. K. Phillips.

A London Season was given at the Kingsway in May, followed by three weeks at the London Coliseum. Particulars of the pieces played will be found in another part of the book.

The Liverpool Repertory Theatre is run on a commonwealth principle, the details of which were set out in last year's STAGE YEAR BOOK. So successfully has the scheme worked that all artists have been paid full salaries, and this year it is anticipated that a bonus will be paid in addition.

Managing Director, Mr. Godfrey Edwards; Business Manager, Mr. T. J. Pigott; Stage Manager, Mr. Arthur K. Phillips.

THE ABBEY THEATRE, DUBLIN.

Founded in 1898, its aim was to produce "plays that are literature." In the beginning English actors were brought over to play in the pieces, and at the first production of Mr. W. B. Yeats's "Countess Cathleen" Miss May Whitty, Miss Florence Farr, and Mr. Trevor Lowe were in the cast, with Miss Farr as General Manager and Mr. Ben Webster as Stage Manager. In 1901 performances were given by Mr. W. G. Fay's company of Irish amateurs, calling themselves the Irish National Dramatic Company, and afterwards the Irish National Theatre Society.

Miss Horniman acquired the lease of the Abbey Theatre, rebuilt the house, and gave

the Irish National Theatre Society its free use. From 1904 to 1910 Miss Horniman in addition gave the society an annual subsidy.

For seven months of the year the Abbey Theatre company will be found at the Abbey Theatre, Dublin, and another three months are generally spent in visits to towns in Ireland and England.

There are about sixty plays in the active repertory of the company. The following plays were produced during 1915:—

"By Word of Mouth," by F. C. Moore and W. P. Flannigan; January 27; "The Dreamers," by Lennox Robinson; February 10; "The Bargain," by Wm. Crone; April 5; "The Philosopher," by Martin J. McHugh; April 5; "Shanwalla," by Lady Gregory; April 8 (Dublin) May 17 (London); "John Ferguson: A Tragedy," by St. John G. Ervine; November 30.

The Abbey Theatre had a season of four in London at the Little, beginning on May 10, during which they played "The Playboy of the Western World," "Kathleen Na Houlehan," "The Shadow of the Glen," "Maurice Hart," "Spreading the News," "Shanwalla," "Sovereign Love," "A Minute's Wait," "Birthright," "Hyacinth Halevy," and other pieces. Subsequently a tour of certain variety theatres was undertaken.

During the year a fortnight's season was played at the Gaiety, Manchester.

Directors: Mr. W. B. Yeats and Lady Gregory; General Manager and Producer: Mr. St. John G. Ervine.

BIRMINGHAM REPERTORY THEATRE.

During 1915 the following plays were presented:—

"The Charity That Began at Home," by St. John Hankin; "A Woman of No Importance," by Oscar Wilde; "The Master Builder," by Henrik Ibsen; "The Tempest," by Shakespeare; "The Painter and the Baby," by Frank G. Layton; "The Storm," by John Drinkwater; "The Devil Among The Skins," by Ernest Goodwin; "The Clandestine Marriage," by George Colman and David Garrick; "The Rivals," by R. B. Sheridan; "The Cobbler's Shop," by Charles Forrest; "The Two Mr. Wetherbys," by St. John Hankin; "The Battle of The Pump," by C. A. Castell; "King Lear's Wife," by Gordon Bottomley; "When The Devil Was Ill," by Charles McEvoy; "Keepers of The Garden," by E. Ion Swinley; "The Poacher," by J. O. Francis; "His Majesty's Pleasure," by Conal O'Riordan; "Over a Garden Wall," by Elizabeth Baker; "The Faithful," by John Masefield.

Those plays against which an asterisk is placed in the foregoing list were produced for the first time on any stage.

In September an orchestra was installed for the first time.

Lessee, Mr. Barry V. Jackson; General Manager, Mr. John Drinkwater; Business Manager, Mr. Bache Matthews. Tel. Midland 2471 and 2472.

SCOTTISH REPERTORY COMPANY, LIMITED.

During the war the activities of this company, who for several years had given Repertory seasons in Glasgow, have been suspended.

Secretary, Mr. James Winning, 93, West George Street, Glasgow.

HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

Formed for the purpose of presenting plays of literary and dramatic merit. The promoters consist of directors and an advisory board. The fellowship has been formed on the basis of a nominal annual minimum subscription of 1s. per member.

Owing to the war the opening of the season in September, 1914, was postponed until the following November, when six performances of Boyle's three Act Irish Comedy, "The Family Failing," were given. The programme concluded with Lady Gregory's one Act play "The Rising of the Moon." This was followed by other productions, viz.: January, 1915, six performances of "The Fountain," three Acts (George Calderon); March, 1915, six performances of a "Doll's House," three Acts (Ibsen).

Prior to this last in February, a triple Irish Bill was presented, the plays selected being "The Travelling Man" (Lady Gregory); "The Shadow of The Glen" (Synge) (revival); and "The Jackdaw" (Lady Gregory), two performances being given.

In spite of a season fraught with anxiety, twenty performances were actually given,

the membership having increased from the previous year to nearly 1,800 subscribers, and roughly speaking the attendance was somewhere about 4,500 persons, enabling a sum of £27 to be handed to local charities. Hon. Directors, Messrs. Florian Williams and W. H. O'Keefe. Hon. Sec. and Treasurer, Mr. Florian Williams, 26, Temple Fortune Lane, Golder's Green, N.W.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road London, W.C. Telephone, Gerrard 6950. Telegraphic address, Antifedera, Westrand, London. Affiliated to the White Rats Actors' Union of America, the International Artists' Lodge (in abeyance during war), L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Federation, and the Trades Union Congress. Officers:—Chairman, Mr. Fred Russell, Secretary, Mr. Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings are held every Thursday at the offices at 12 noon.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares in the United Kingdom, free legal advice, and free legal protection and fire insurance. There is also a death levy of 6d. per head per member in full benefit. Entrance fee, 21s.; for performers receiving less than £4 per week 1s. Weekly subscription, 6d.

The Executive are as follows:—Jas. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albini, Charles Austin, Chris Baker, Signor Borelli, Sid Bandon, William Berol, Harry Barrett, J. R. Barnard, F. J. Barnard, Edwin Barwick, Geo. Brooks, Burnetti, Andie Caine, J. W. Cragg, G. H. Chirgwin, Leoni Clarke, Fred Curran, Morny Cash, W. J. Churchill, T. C. Callaghan, Chas. Cohan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Sam J. Downing, John Donald, Harry Delevine, Sam Delevine, Percy Delevine, Sid Doody, Robert Dunning, William Downes, Johnny Dwyer, Marriott Edgar, Seth Egbert, Harry Falls, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, J. W. Gallagher, W. E. Gillin, Chas. Grantley, Bruce Green, Fred Griffiths, Gus Garrick, Arthur Hall, Rowland Hill, Geo. Hughes, Carl Hertz, Martin Henderson, Phil Herman, Harry Jee, Tom E. Hood, Cecil W. Huxter, Lew Lake, Ted Karno, Chas. Kasrac, James Kellino, Fred Kitchen, Neil Kenyon, J. W. Knowles, Albert Le Fre, Harry Lauder, J. Laurier, Fred Latimar, J. P. Ling, John Le Hay, B. Monti, Fred Maple, James Mooney, Harry Mason, Harry Merrion, J. C. McMahon, Joe McConnell, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Pip Powell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Harry Radford, F. V. St. Clair, Frank Saraski, Mark Stuart, Fred Sinclair, Ryder Slone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Joe Tennyson, Thora, Deane Tribune, Bert Vasco, Albert Voyce, Horace Wheatley, Tom Woottwell, Fred Woellhaf, Erne Warsaw, W. H. Wallis, Horace White, Bert Williams, J. W. Wilson, John Warren, Ben Whiteley, Howard Ward, Charles Whittle, Major Charles, and J. Miller Sutcliffe.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded on February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Cardiff: Agent, Mr. W. F. Moss; Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers for the current year:—Hon. President, Mr. Joe Elvin; Hon. Vice-Presidents, Lieut. Albini, Mr. Charles Austin, Mr. Harry Blake, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Fred Herbert, Mr. Edward H. Lucas, Mr. Ben Obo, Mr. Fred Russell, and Mr. Albert Voyce; Hon. Trustees, Messrs. J. W. Cragg, G. H. Chirgwin and Syd Walker; Hon. Treasurer, Mr.

Arthur Rigby; Chairman of Committee, Mr. Harry Gribben; Vice-Chairman, Mr. Bruce Green; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestly).

The annual subscription is 7s. 6d., entrance fee 5s., and from this 2s. 6d. is donated to the Music Hall Benevolent Institution at Twickenham. Committee meetings are held every Wednesday at twelve o'clock. During the past year the Association has passed through a critical time, chiefly owing to the fact that many members have joined Revue companies, the managers of which pay the railway fares. They have not renewed their subscriptions, and therefore there has been a loss of 1,075 in the membership roll, the total number now being just under 6,000.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists of the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of "Brinsworth," Staines Road, Twickenham, where twenty-six old performers of both sexes are housed, fed and clothed.

In November the committee accepted the offer of THE STAGE to organise an appeal for funds. By the end of the year a sum of over £900 had been raised, and many prominent artists had contributed.

The officers of the Variety Artists' Benevolent Fund and Institution are as follows:—President, Harry Tich; Vice-Presidents, Charles Austin, G. H. Chirgwin, Wal Pink, Eugene Stratton. Harry Tate; Hon. Trustees, J. W. Cragg, Joe Elvin, Harry Lauder; Hon. Treasurer, Harry Blake; Auditors, Messrs. Jackson, Pixley & Co.

Executive Committee:—Mr. Robert Abel, Lieut. Albini, Messrs. Victor Andrew, W. H. Atlas, Sid Baker, Jack Barker, W. Barrett, Edwin Barwick, Monte Bayly, Henri Bekker, Dick Bell, A. Borelli, Burnett, T. C. Callaghan, Teddy Carlton, Tom E. Cliffe, Chas. Coborn, Tom E. Conover, Will Cotterell, Edward Crosland, Syd Crossley, Walter Dale, Stanley J. Damerell, H. M. Darsie, Fred Day, A. De Brea, Marriott Edgar Seth, Harry Falls, Albert Felino, Harold Finden, Tom Francis, J. W. Gallagher, Arthur Gallimore, Ken Gallimore, Chas. Gardener, Gus Garrick, W. E. Gillin, Chas. Grantley, Bruce Green, H. Gribben, H. Griff, James Guidery, Frank Hardie, Jack Harris, A. P. Hemsley, Martin Henderson, Alf Herald, George Herd, Fred Hughes, Jack Hurst, W. Jackson, C. Kasrac, James Kellino, W. Kellino, Albert Le Fre, Alf Leonard, Bert Marsden, Harry Marlow, Fred McNaughton, Gus McNaughton, Frank Melvin, Harry Moore, Tom J. Morton, Ben Obo, Jim Obo, Dave O'Toole, Tom Packer, Pharos, Reginald Prince, Tom Reno, Dusty Rhodes, Arthur Rigby, Cecil Rutland, George Sanford, Albert Schafer, Geo. H. Smythson, Rich. Taylor, Chris Van Bern, Harry Velanche, Sam Vincent, Albert Voyce, Syd Walker, Wm. Welsh, Horace Wheatley, Horace White, Ben Whiteley, Bert Williams, Fred Woellhaf, and Harry Wright. Chairman, Mr. Stanley J. Damerell; Vice Chairman, Mr. Harry Gribben.

THE MUSIC HALL LADIES' GUILD.

The Guild was formed on September 23, 1906, with the object of assisting the wives of artists, who, through lack of employment, illness or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessities as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time; to assist widows of artists to find suitable employment, to find employment for children of poor artists and orphans as programme sellers, in sketches, or in offices; to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it; to visit the sick; to give toys, books and games to the sick children of artists. The officers of the Guild are as follows:—President, Miss Vesta Tilley; Vice-Presidents, Miss Maude Mortimer, Mrs. Bella Gintaro; Hon. Treasurer, Miss Lottie Albert; Executive Committee: Miss Vesta Tilley, Miss Marie Lloyd, Miss Irene Rose, Miss Ray Wallace, Miss Louie Vere, Mrs. Herbert Shelley, Miss Cecelia Macarte, Miss Julia Macarte, Mrs. Gintaro, Mrs. George Gilbey, Miss Fanny Dent, Mrs. Thomas Fawkes, Miss Marie Kendall, Mrs. Fred Kitchin, Mrs. Kasrac, Mrs. G. H. Chirgwin, Miss Irma Lorraine, Mrs. Harry Tate, Miss Clarice Mayne, Miss Evelyn O'Connor, Miss Maggie Bowman, Miss Daisy Dormer, Mrs. Perla Adams, Mrs. Annie Alden, Miss Marie George, Mrs. F. V. St. Clair, Miss Florrie Gallimore, Miss Maidie Scott, Miss Rose Bancroft, Miss May Erne, Mrs. Carl Hertz, Miss Ella Retford, Mrs. Lewis Levy, Mrs. Walford Bodie

Mrs. Hayden Coffin, Miss Niagara, Miss Emilie Hayes, Mrs. Fred Millis, Miss Ethel Newman, Miss Florence Hunton, Miss Annie Coutts, Miss Carrie Laurie, Mrs. Joe Jackson, Mrs. Gena Wood, Miss Minnie Leslie, Miss Betty Barclay, Mrs. Jack O'Connor, Miss Lily Smith, Miss Marie Studholme, Mrs. Gertie London, Miss Maudie Vera, Mrs. Martin Adeson, Miss Maud Mortimer, Miss Claire Romaine, Miss Florrie Forde, Miss Madge Velma, Mrs. Charles Cohan, Mrs. Arthur Sleep, Mrs. Edward Compton, Mrs. Coley, Mrs. Fay, Miss Lillian Wesson, Miss Lillian Held, Miss Clara Coverdale, Miss Jennie Hartley, Miss Nora Browne, Mrs. Alexandra Vasco, Miss Ella Shields, Mrs. Billy Mack, Mrs. Doodle, and Miss Alice Craven.

Hon. Auditor : Mr. James Mortimer, 63, Coleman Street, E.C. Hon. Solicitor : Mr. Harold Seyd, 312, Regent Street, W. Hon. Counsel : Mr. E. F. Lever.

Committee meetings are held every Wednesday, 7 o'clock, at the offices, 3, Newport House, 16, Great Newport Street, W.C. Secretary, Miss Melinda May.

THE MUSIC HALL HOME FUND.

The Music Hall Home Fund was founded fourteen years ago by certain prominent members of the Terriers' Association with the object of providing shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers, who, through illness, disablement, or old age are unable to find employment. The present home at Gipsy Hill is used as a branch of the Variety Artists' Benevolent Institution at "Brinsworth," Twickenham, the two societies having amalgamated during 1913. Secretary, Mr. C. Douglas Stuart, 18, Charing Cross Road, W.C. Matron, Mrs. Fruin.

THE GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 98, Charing Cross Road, W.C. For the present year the officers are as follows:—King Rat, Lew Lake; Prince Rat, Seth Egbert; Scribe Rat, W. H. McCarthy; Test Rat, Gus McNaughton; Musical Rat, George Ross; Bait Rat, Fred Maple; Collecting Rat, Albert Egbert; Trustees, J. W. Cragg and Charles Austin.

THE BENEFICENT ORDER OF TERRIERS.

The Order, which was founded in December, 1912, by the active members (variety performers) of the Terriers' Association (now dissolved), continues to make satisfactory progress, despite existing circumstances.

Many candidates are awaiting initiation, for the small subscription of 1s. or 1s. 6d. offers many advantages, such as sick pay during illness, free medical attendance, free legal advice, death grants, loans, etc. The entrance fee has now been raised to £7 7s. The membership has been augmented during the past year, and the funds are in a flourishing condition. Hitherto the Order has held its meetings at the Three Stags Hotel, Kennington Road, S.E., but it has been realised that the progress of the Order has been hampered through being attached to licensed premises. A suite of rooms comprising the whole of the second floor over the London County and Westminster Bank, Westminster Bridge Road, has been leased and furnished by the Order. The Lodge room is open every day for the use of members, and letters may be addressed there, with facilities for correspondence, telephone, etc. A meeting is held every Sunday evening, when the business of the Order is transacted in open Lodge, new members initiated, and a social gathering held. The following members have occupied the chair during the year: Harry Gribben, Reginald Prince, Ernest Powell, Ben Woodger, Victor Andre, Fred Day, Harry Moore, Fred Zarinella, Walter Norman, Will Cody and Will Norrie.

The Officers for the year 1915 were:—President, Harry Gribben; Vice-President, Bruce Green; Trustees, Arthur Gallimore and Ben Obo; Treasurer, Jim Obo; Auditors, George Cooper and Bert Marsden; Medical Officer, Dr. G. F. McCarthy; Solicitors, Messrs. Osborn and Osborn; Public Auditors: Messrs. Turquand, Turquand & Co.; Secretary: Arthur Were, and Assistant Secretary: Fred Hughes.

THE VAUDEVILLE PRODUCERS' ASSOCIATION.

The object is to further the interests of the producers of sketches, etc., in the Variety theatres. It was founded in the Autumn of 1912 by Mr. Herbert Darnley, who is its

present chairman. The membership now includes Misses Irma Lorraine, Alice Raymond, Helena Millais, J. McElroy, and Messrs. William Berol, Fred Eustace, Harold Wolfgang, Leonard Barry, Arthur Gibbons, John Warren, Sidney T. Pease, Edward Lauri, George Pickett, John Lawson, J. R. Poole, O. Maus Dayton, Walford Bodie, Harry Graham, Monte Bayly, J. W. Cragg, Charlie Bell, Maskelyne and Devant, Joe Peterman, Bert Gilbert, Sam Richards, F. Cavaliero, Maurice Hoffman, Edward Marris, E. D. Nicholls, Carl Hertz, Harry Roxbury, Leo Stormont, Wal Pink, Dan Hardie, J. F. McArdle, Lawrence Brough, Jack White, Fred Ginnett, Henri de Vries, W. T. Ellwanger, Edward Stanley, Chas. Road Night, Lew Lake, Frank Hardie, Signor Arvi, Johnny McElroy, M. Alexander, Chung Ling Soo, Stanley May, Walter Ellis, Harry Tate, and Ernest Dottridge.

The Hon. Secretary and Treasurer is Mr. Arthur Gibbons, and the Offices are Walter House, Strand, W.C.

MISCELLANEOUS.

THE SOCIETY OF THE THEATRE.

The Society of the Theatre aims at creating a dramatic movement which shall appeal to the theatrical rather than to the literary aspects of drama. By "theatrical" is meant that form of stage production which makes an appeal through the senses to the imagination rather than to the intellect.

The Society has adopted the idea of Gordon Craig, and continues to spread that idea by means of propaganda.

Subscription: One shilling.

W. B. Meo, Hon. Secretary. Offices: Adelphi Chambers, 6, John Street, Adelphi, London, W.C.

THE POETRY SOCIETY.

The objects of the Society, as stated in the Constitution, are to promote, in the words of Matthew Arnold, adopted as a motto, "a clearer, deeper sense of the best in poetry and of the strength and joy to be drawn from it." To bring together lovers of poetry with a view to extending and developing the intelligent interest in, and proper appreciation of, poetry. To form Local Centres and Reading Circles and encourage the intelligent reading of verse with due regard to emphasis and rhythm and the poet's meaning, and to study and discuss the art and mission of poetry. To promote and hold private and public recitals of poetry. To form sub-societies for the reading and study of the works of individual poets.

The ordinary membership is 7s. 6d. with an entrance fee of 2s. 6d. The Society was founded in February, 1909. Sir Herbert Warren, K.C.V.O., is the President, Mr. Galloway Kyle the Hon. Director, Mr. C. O. Gridley the Hon. Treasurer, and Miss V. E. James, the Secretary. Headquarters, 16, Featherstone Buildings, London, W.C. 'Phone, Holborn 2188.

The Society holds periodical auditions.

ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Sir Herbert Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:—

Sir Squire Bancroft (President),
Sir James Barrie, Bart.,
Sir John Hare,
Sir Arthur Pinero,
Sir Herbert Tree,
Sir George Alexander,

Sir Johnston Forbes-Robertson,
Mr. Arthur Bouchier,
Mr. Cyril Maude,
Mr. G. Bernard Shaw,
Miss Irene Vanbrugh

*Administrator.—Mr. C. M. Lowne.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually,

at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The number of regular students during the past year has been 90.

There is a body of ninety-two Associates, consisting of distinguished members of the theatrical profession. The Council and Associates take voluntarily an active part in the work of the Academy. During 1915 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, lectures and prize-judging, etc.:—Sir Squire Bancroft, Miss Lilian Braithwaite, Miss Gertrude Burnett, Mr. Hubert Henry Davies, Mr. Norman Forbes, Sir Johnston Forbes-Robertson, Mr. A. E. George, Miss Helen Haye, Mr. C. M. Lowne, Miss Edna May, Mr. Norman Page, Mr. William Poel, Lady Tree, and Mr. J. Fisher White.

The last students' public performance took place at Wyndham's Theatre, and the following programme was performed:—"Op-o-Me-Thumb," by Frederick Fenn and Richard Pryce; "The Green Cockatoo," by Arthur Schnitzler; "The Little White Thought," by Miles Malleston; Scenes from "Anthony and Cleopatra"; "The Merry Wives of Windsor" and "Richard III"; Extract from "Les Romanesques," by Edmond Rostand; A Play in Mime and Dances.

The Bancroft Gold Medal was awarded to Miss Norah Balfour; special Silver and Bronze Medals were awarded to Miss Elspeth Douglas Reid and Miss Kathleen Harrison by Miss Violet Vanbrugh and Mr. Gerald du Maurier.

There are three different divisions, eight different classes, including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training, to be of use both to the student and to the manager.

The Academy is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the training.

The Council, assisted by a generous gift of £1,000 from Sir Squire Bancroft, have constructed a theatre for the students on a site adjoining the present premises. The stage is about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. The theatre, though practically completed, has not yet been opened owing to the War. It will be a great addition to the practical value of the training at the Academy. The present stage and auditorium will also be kept in use.

THE PERFORMING RIGHT SOCIETY LIMITED.

Established to issue licenses for the performance of its copyright music by orchestras, pianists, etc., at theatres, music halls, cinemas, concerts, hotels, restaurants, and in all other places of public resort. The Copyright Act of 1911 prohibits such performance without the written permission of the copyright owners, and the Society's license gives the permission required by the Act for over a million modern works in its repertory and in those of the affiliated Societies of France, Italy, and six other countries. Offices: 61-63, Shaftesbury Avenue, London, W. Tel.: Gerrard 7403.

THE UNITED BILLPOSTERS' ASSOCIATION.

President, Mr. John Hill, Reading; Vice-President, Councillor Joseph Crookes Grime, F.I.S.A., Manchester. Committee:—Mr. Cyril Sheldon, Leeds; Mr. Walter Hill, London; County Councillor David Weston, J.P., Enfield; Mr. James G. Owen, J.P., Exeter; Mr. David Allen, M.A., LL.B., B.L., Dublin; Mr. L. Rockley, Nottingham; Councillor Charles Pascall, London; Mr. W. H. Breare, J.P., Harrogate; Mr. J. M. Godfrey, Portsmouth; Alderman J. Duckworth, J.P., Accrington. Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.;

Secretary, Mr. C. G. Wright. Offices, 4 and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary Committee to watch all proposed legislation and bye-laws.

THE CRITICS' CIRCLE.

The Critics' Circle was founded in May, 1913, in affiliation to the Institute of Journalists, to promote the professional interests of dramatic and musical critics, and to facilitate social intercourse and the exchange of views upon artistic and other matters. In its relations with the Institute of Journalists the Circle acts as an auxiliary committee, advising the Council of the London District on such questions as concern dramatic and musical criticism. At the same time it has power to act independently, and its members are not all of them necessarily members of the Institute. The Circle now includes over 80 members. Officers and committee for 1915-16 :—President, J. T. Grein ; Vice-President, E. F. Spence ; Committee, William Archer, E. A. Baughan, Alfred Kalisch, Robin H. Legge, G. E. Morrison, N. Newnham-Davis, Richard Northcott, Charles Palmer, H. M. Walbrook ; Hon. Treasurer, Bernard Weller ; Hon. Sec., S. R. Littlewood, Hall of the Institute, Tudor Street, London, E.C. Club Room, Savoy Hotel, W.C.

CONCERT SOCIETIES.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

The Association, of which Mr. Harold Montague is chairman, consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 ls. For country members resident over forty miles beyond London the annual subscription is 10s. 6d.

Secretary, Mr. Arthur C. Roberts, 9-10, Pancras Lane, London, E.C.

CONCERT PARTY PROPRIETORS' ASSOCIATION.

Formed in November, 1913. Objects, to safeguard the interests of concert party proprietors generally, to receive and deal with suggestions for the benefit of members' interests, to establish, by means of meetings and written correspondence, a closer friendship amongst members, and generally to deal with all matters of complaint brought before the executive of the Association.

Only bona fide proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council, elected annually. The

present Council consist of : Messrs. Ambrose Barker, Philip Braham, Robert Carr, Ernest Crompton, George Denby, Douglas Furber, Charles Heslop, Wilson James, Sydney Looklynn, Cecil Morley, George Robins, Louis Rihl, Harry Ruming, and Hickman Smith. Honorary Treasurer, Mr. Lionel Carson ; Secretary, Mr. E. M. Sansom. Offices : 13, York Street, Covent Garden, London, W.C.

THE SOCIETY OF ENTERTAINMENT MANAGERS.

A combination of managers for Corporations, etc., of pier pavilions, kursaals, etc., throughout the country, formed to protect mutual interests. Chairman, Mr. Dan Godfrey. Hon. Secretary, Mr. John E. Wilshire, Kursaal, Harrogate.

KINEMATOGRAPH ASSOCIATIONS.

INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS, LTD.

Office, 62, Strand, W.C. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers and publishers of films.

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

The following are the objects of the Association and the conditions of membership :—

1. To maintain the rights and further the interests of the Cinematograph exhibitors of the British Isles.
2. To protect Cinematograph exhibitors in their general relations with Parliamentary and local authorities.
3. To promote the interests of the whole Cinematograph industry.

Members consist of three classes :—

- (a) Exhibitors who own one or more Cinematograph theatres, but who are not also carrying on the ordinary business of film manufacturers or hirers.
- (b) Exhibitors who own one or more Cinematograph theatres, but who are also carrying on the ordinary business of film manufacturers or hirers.
- (c) Any other person who may be interested in the exhibiting branch of the Cinematograph industry, either practically or financially, but who is not eligible for *a* and *b* membership, and any other person who, in the opinion of the Committee, is likely to further the interests of the Association.

a members only are eligible for election to the executive committee. If a member of the executive committee is found to be carrying on the ordinary business of a film manufacturer or renter he automatically ceases to be a member of the committee.

The subscription of *a* and *b* members is one guinea per annum for each hall owned or represented by them. The subscription of *c* members is half a guinea per annum. One-half of the amount of the annual subscription is allocated to district committees or local associations for the purposes of their work.

For the purposes of organisation, the country has been divided into four sections, and divisional branches have been established in the Northern, Northern Central, Midland and Southern counties. Local associations have been formed within the divisions, and existing local associations absorbed. The General Council directs the policy of the Association. The Executive Committee carries out the policy decided by the General Council. The Association is now represented by the following branches :—

Bristol and West of England District.—Secretary : G. Rees, Dolphin Buildings, Dolphin Street, Bristol. Chairman : A. C. Grant, Cinema Picture Palace, Castle Street, Bristol.

Cardiff and South Wales District.—Secretary : Reginald V. Cross, 41, Charles Street, Cardiff. Chairman : George Mudge, Hippodrome, Cardiff.

Derbyshire District.—Apply to A. R. Flint, Solicitor, 42, Full Street, Derby.

Dundee and District.—Secretary: Alex. McRobbie, 30, King's Road, Dundee. Chairman: Arthur Howard, 122, Nethergate, Dundee.

Edinburgh and East of Scotland District.—Secretary: R. Duncan, S.S.C., 8, York Buildings, Edinburgh. Chairman: R. C. Buchanan, Princes Cinema, Princes Street, Edinburgh.

Essex District.—Secretary: A. E. Neary, 197, Romford Road, Forest Gate, E. Chairman: E. J. Brown, 37, Lee Terrace, Blackheath.

Glasgow and West of Scotland District.—Secretary: John F. Ballantine, S.S.C., 39, Bath Street, Glasgow. Chairman: Jas. George, Town Hall, Clydebank, Glasgow.

Irish District.—Secretary: John Carley, O.A., 42, Dame Street, Dublin. Chairman: J. I. Bradlaw, 51, Grafton Street, Dublin.

Leicester.—Secretary: G. Heather White, 13-16, Corridor Chambers, Market Place, Leicester.

Liverpool District.—Secretary: W. H. Huish, 173, Upper Parliament Street, Liverpool. Chairman: A. Campbell, C.A., 2, Booth Street, Manchester.

London District.—Secretary: E. W. Pashley Peall, 83, Brixton Hill, S.W. Chairman: F. R. Goodwin Woodhouse Eaves, Haslemere Road, Crouch Hill, N.

Middlesex District.—Secretary: J. Trevor, 2, Coleman Street, E.C.

Midland District.—Secretary: Chas. J. Leopold Ray, C.A., Westminster Chambers, 99, Corporation Street, Birmingham. Chairman: J. P. Moore, Esq., King's Hall, Birmingham.

Northern Central District.—Secretary: M. J. McVittie, 82, Market Street, Manchester. Chairman: J. Harrison, 2, Carrill Grove, Levenshulme, Manchester.

Northern District.—Secretary: F. W. Morrison, 4, Westmoreland Road, Newcastle-on-Tyne. Chairman: Lindon Travers, Olympia, Newcastle.

Nottinghamshire District.—Secretary: E. R. Yewlett, Picture House, Nottingham. Chairman: J. B. Stone, Low Pavement, Nottingham.

Sheffield District.—Secretary: Morris Yaffe, 4, St. Mary's Road, Sheffield.

Staffordshire District.—Secretary: T. Mottershead, 32, Stafford Street, Longton, Staffs. Chairman: C. E. Elphinstone, Empire, Handley, Staffs.

Yorkshire District.—Secretary: William Clayton, Accountant, 72, Albion Street, Leeds. Chairman: A. Cunningham, 125, Roundhay Road, Leeds.

President, Mr. T. P. O'Connor, M.P. Chairman, Mr. A. Newbould. Vice-Chairman, Mr. A. J. Gale.

Executive Committee: S. Bacon, E. M. Barker, J. J. Bradlaw, J. Bussey, J.P., R. C. Buchanan, A. Cunningham, W. Evans, A. J. Gale, F. R. Goodwin, J. T. Hallinan, J. Harrison, Dr. R. T. Jupp, J. P. Moore, A. E. Newbould, Ernest W. P. Peall, W. Fowler Pettie, Matt. Raymond, W. Lacon Threlford, Councillor Thos. Thompson, and G. H. Turner.

The Association publishes a weekly film selection, which is issued free to its members. It keeps a keen outlook upon the action of local authorities, and renders legal assistance to its members in cases where any principle is involved affecting exhibitors generally.

The Secretary is Mr. W. Gavazzi King, and the offices are at Broadmead House, Pantons Street, Haymarket, S.W.

NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS. (Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its office is 1, Broad Court Chambers, Bow Street, London, W.C. Its members are qualified operators of animated picture apparatus.

Objects:—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section a, 1s. per month; section b, 1s. 4d. per month.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Full particulars of membership and benefits supplied post free on application to the Hon. Secretary, at King's Chambers, Portugal Street. Telephone 1305, Holborn. Telegraphic Address, Stageland, Estrand, London, W.C.

BRITISH BOARD OF FILM CENSORS.

A Censorship Board voluntarily established by the Kinematograph Manufacturers in the early part of 1913, the idea being, on the one hand, to get publishers of films to submit all their films for censorship, and, on the other, to get proprietors of halls where pictures are shown to exhibit only those pictures which have passed the censorship. Two forms of certificates are issued. One is issued by the Board for every film examined and passed, and the other applies to those films passed for "Universal" exhibition, which are specially recommended for children's matinées. When a film has been passed, the publisher is entitled and expected to cause a photographic reproduction of the certificate to appear in each film immediately after the main title. The Board is controlled by Mr. G. A. Redford, who at one time was the Reader of Plays to the Lord Chamberlain. The offices are at 75-77, Shaftesbury Avenue. Tel. Regent 2076.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYÉS.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinematograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administrative staff of a dramatic, variety, or picture theatre, theatrical, or cinematographic business or industry.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, Stageland, Estrand, London.

Summary of Objects.—To raise the status of each class and grade of employées by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has the following Branches:—Stage Staff, No. 1, London, Carpenters, London, Heads of Dept. No. 5, London, General Staff, London, Operators, N.A.C.O., Ashton-under-Lyne, Burnley and Nelson, Barrow-in-Furness, Birmingham, Bury, Bolton, Brighton, Chesterfield, Dublin, Dundee, Glasgow, Hull, Liverpool, Manchester, Middlesbrough, Morecambe, Newcastle, Nottingham, Oldham, Portsmouth, Preston, Sheffield, Stockport, Southampton, Sunderland, Wigan, Reading, Warrington, and London Suburban. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:—(a) **TRADE SECTION MEMBERS.**—Open to employées over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one-half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) **TRADE AND FUNERAL FUND SECTION MEMBERS.**—Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The constitution of the Association permits any grade or section of employées eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within

twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received by the annual concert funds, for the benefit of non-members, men and women employés, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

During 1914 its membership reached 7,331, of which number about 500 enlisted. There were 385 women members.

Members of the Executive Committee are:—President, J. Cullen, master carpenter, the St. James's; Treasurer, J. Atherton; Trustees, Arthur Palmer (V.P.), E. J. Sly, carpenter; Charles Thorogood, President, No. 1 Branch; Committee, C. T. Cory, master carpenter, the Vaudeville; A. Jones; C. Boxall, master carpenter, Ambassadors'; Edward Stow, stage staff; Mr. R. Finnigan; Mr. W. Sindall, carpenter; Mr. W. Stansfield, Ed. H. Mason; A. Ward, carpenter; C. Burgess; C. Morris, carpenter; A. E. Whale, electrician; General Secretary, Mr. William Johnson.

The Association is affiliated with the Australian Federation of Stage Employés.

The National Association of Theatrical Employés is also an approved Society for the purposes of the National Health Insurance Act, 1911. "This approval extends to the Society in respect of persons resident in England, Scotland, Ireland and Wales, who are members of the Society for the purposes of Part I. of the Act."

Any man or woman between the ages of 16 and 65 engaged in any capacity in the Entertainment World may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its other purposes.

THE DRAMATIC AND VARIETY THEATRE (Employés') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society, although it is managed by the Executive Committee of the National Association of Theatrical Employés.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty-five years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and book of rules. Revised contributions:—Class A.—6d. per week to the General Fund. Class B.—3d. per week to the General Fund. Levy of 6d. per member on the death of a member. Levy of 3d. on the death of a member's wife. No levy for any member with less than six months' membership. Revised Benefits:—Sick Pay.—Full benefit (on the respective scale) after six months' and half benefit after three months' membership. Class A.—15s. per week for thirteen weeks; 7s. 6d. per week for a further thirteen weeks if necessary. Class B.—Half Class A scale of sick pay. At death of a member or member's wife—a sum equal to levy, as above. Annual division of the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share), less 1s. deducted to carry on the membership, and if required 1s. for the Benevolent Fund. The share for 1909 was 15s., in 1910 9s., in 1911 10s. and for 1914 9s. 2d. per member.

King's Chambers, Portugal Street, London, W.C. Telegraphic address: "Stageland-Estrand, London." Telephone: 1305 Holborn.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 1s. to

4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks.

The Association has a benevolent fund, and affords free legal advice to members. Officers are:—President, Mr. James Cullen, master carpenter, the St. James's; Hon. Secretary, Mr. W. Sindall; Financial Secretary, Mr. Wm. Johnson. Office, King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, Stageland-Estrand, London.

AMALGAMATED MUSICIANS' UNION.

Has a membership of over 9,000. General offices, Trafalgar House, 9, Great Newport Street, London, W.C. Tel.: 9827 Central. Manchester office, 135, Moss Lane, East Manchester. Has branches in most of the important cities. General Secretary, Mr. J. B. Williams.

AMERICAN ACTORS' EQUITY ASSOCIATION.

The Actors' Equity Association of America was organised in New York on May 26, 1913, as the result of a preliminary meeting, held to discuss the unjust conditions prevailing in the actors' profession, in the preceding December. Membership comprises two classes, regular members and lay members. Persons who have been actors for at least two years are eligible for election as regular members. Persons in sympathy with the objects of the Association, and having no business association antagonistic thereto are eligible to lay membership. The fees are 5 dollars a year. The Association aims at protecting the actors' interests by providing legal advice, and in certain cases, legal aid for its members, by securing the adoption of standard contract, which is drawn in four parts. Form A is what is known as "Two weeks' notice contract"; Form B, "Contract for the run of the play"; Form C, "Contract for the season"; and Form D, "A stock contract."

Form A contract provides that either party can give the other two weeks' notice, but it has the proviso that if the actor is required to rehearse for more than four weeks, then for each additional week's rehearsal the manager shall give an additional half week's notice in order to terminate the contract. For musical comedies six weeks' rehearsal are allowed. The manager has the right to lay off the company without salary for the week before Christmas and Passion week. There is a clause providing for arbitration should the parties to the contract fall into dispute over it. The manager has to bring his Company back to New York at the end of the tour, but if the actor gives a fortnight's notice, he has to pay the manager for the transportation of his successor to join the company, as well as his own fare back to New York. In the case of actresses the manager has to furnish and pay for all dresses, hats, appurtenances, two costumes, and all "props." Two matinées weekly are allowed, extra matinées to be paid for at the rate of one-eighth for each performance.

Members of the Association are required to sign only those contracts approved by the Association.

The aim of the Association may be summed up as to secure equity for its members through courteous correspondence. No one, we think, would contend that the standard contract as summarised above, asks for too much for the actor or places any hardship upon the manager. Rather do the demands of the Association err on the moderate side, especially when the long journeys undertaken, during which the actor is not paid, are taken into consideration, or that for a minimum of six weeks' work—that is to say four weeks' rehearsal and two of performances, the actor can only claim two weeks' salary. Since the annual meeting in July, 1,200 dollars have been recovered in small sums for its members. Two leading New York producers have accepted the Association's form of Contract, and that the Association is doing good and useful work and is popular in the profession may be adduced from the fact that within the short period it has been formed it can boast nearly 3,000 members.

The President is Francis Wilson. Other officers are as follows: Bruce McRae, Vice-President; Howard Kyle, Cor. Secretary; Grant Stewart, Rec. Secretary; Richard A. Purdy, Treasurer; Paul N. Turner, Counsel. The Council consists of Edward Abeles, Edwin Arden, George Arliss, Holbrook Blinn, Albert Bruning, Charles D. Coburn, Edward Connelly, John Cope, Frank Craven, William Courtleigh, Jefferson De Angelia, Robert Edeson, Edward Ellis, Frank Gillmore, Grant Mitchell, George Nash, Milton Sills, Charles A. Stevenson, David Warfield, John Westley, and Thomas Wise.

Office, 608, Long Acre Building, New York. Tel. 7889, Bryant.

PLAYS OF THE YEAR

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED KINGDOM DURING THE YEAR 1915.

AI, miniature revue, produced by Mr. Pender, played by Pender's Maryels. September 13. —Palace, Bow.

ABODE OF LOVE, THE, drama, by Walter Saltoun. August 23.

The Master Mr. J. Scott Leighton
Brother Faithful Mr. George Power
Royston Keene Mr. Vincent W. Carlyle
Jim Mr. Sydney Noland
The Registrar of Marriages.. Mr. James Taylor
Simpson Mr. Harry Collier
Captain Baines Mr. Fred Jones
P.C. Johnson Mr. Gerald Smyth
Coastguard Mr. J. H. Knapman
Gaida Mr. Thompson
Naryan Mr. Garland
Mrs. Summers Miss Lydia Mannington
Jessie Ayling Miss Hattie Hanson
Dora Keene Miss Jessie Scott
Pauline Summers Miss Ethel Wensley
—Elephant and Castle.

ADVERTISEMENT, play, in four acts, by B. Macdonald Hastings. April 15. Last performance (the 17th) May 1.

Luke Sufan Mr. Sydney Valentine
Seton Sufan Mr. Alan Fisher
Randolph Qualtrough Mr. Athol Stewart
Willoughby Woods Mr. Paul Arthur
Bert Pym Mr. Arthur Chesney
John Hext Mr. Charles Daly
Duncan Mudie Mr. Campbell Gullian
Adolf Mr. Leon M. Lion
A Reporter Mr. Harvey Braban
Another Reporter Mr. Stewart Dawson
Ellen Sufan Miss Lillian Braithwaite
Rose Appleyard Miss Ellen O'Malley
Elsie Makins Miss Violet Graham
Maid Miss Janet Ross
—Kingsway.

AGATHE A PETROGRAD, dramatic sketch, in one scene. March 15.

Agathe Mlle. Polaire
Numa Zerlich M. Jacques Faure
Jacques Rolland M. Rheims
L'Advertisseur M. Huart
Manette Mme. Alix
—London Coliseum.

ALADDIN, revue-pantomime, in eleven scenes, by Newman Maurice, with music composed and arranged by Burton Manning. February 15.—Brixton.

ALEKO, opera, by Serge Rachmaninoff. Given for the first time in England at benefit performance in aid of the members of the Russian Opera Company. July 15.

Aleko M. Leon Leonidoff
Young Gipsy M. Petro Molitchanoff
Old Gipsy Mr. Julian Bonell
Zemfra Miss Mellsande D'Egville
—London Opera House.

ALIAS IRISH TESSIE, American detective sketch, in one scene. February 15.

Bill Keegan Mr. Richard Norton
Kathleen Miss Ada D. Hatchwell
Tessie O'Brien Miss Celia Storm
—Kilburn Empire.

ALICE IN WONDERLAND, revival of the magical dream play. Music by Walter Slaughter, book by the late H. Savile Clarke (December 23, 1886, Prince of Wales's). *Matinées.* December 24.—Duke of York's.

ALL ABOARD, revue, in three scenes, by Bert H. Delmar. Principal artists, Minnie Milwarde, Bert H. Delmar, Ventom Swift, Griff Hodson, George Danton, Laurie Naves, Fay Gordon. October 11.—Camberwell Empire.

ALL EYES, revue, by Ernest E. Thackeray, music and lyrics by Dudley Powell (April 5, Empire, Bristol). Principal artists, Fred Kitchen, Archie McCaig, Aggie Morris, Fred Palmer, Walter Wilby, L. Benson, Phil Sinclair, John Osbourne, Arthur Davies, Marie Fontaine, Ella Warde, Empire Hippodrome, Ashton-under-Lyne, April 19. May 31.—Victoria Palace.

ALL NONSENSE, musical comedy burlesque, by Hubert Bartlett, music by Dudley Powell, produced under the direction of Augustus Hammond. Principal artists, Mr. Harold Wellesley, Mr. Rolando Martin, Miss May Carter, Mr. Arthur Wilmer, Mr. Charles Weaver, Miss Jessie Crammonde, Mr. Harry Kitchen. December 13. —Surrey.

ALL SCOTCH, Tartan revue, in two acts and six scenes, by Harry Grattan, music by Herman Darewski and Edward Jones, dances and ensembles arranged by George Shurley. (March 29, Hippodrome, Newcastle.) Principal artists, Violet Grey, M. R. Morand, Allan McDonald, Marie Blanche, Jean Aylwin, E. H. Paterson, Effie Mann, Gordon Sherry, J. Prior, Eunice McGlenn, Archie McCaig, Adelaide Grace July 16. Last performance (the 75th), September 18.—Apollo.

ALL SMILES, revue, by Charles E. Stuart, music by Leo T. Croke, presented by J. Lawrence Tiller. Principal artists, Tom Conway, Tom Nelson, Jimmie Pullen, Betty Green, Taggart Craughan, Oltzka Madison, the Eight Peaches, and the Dots Quartet. September 6.—Hippodrome, Salford.

ALL SPOOF. See "Saucy."

ALL SQUARE, musical burlesque revue, by Fred Kitchen and Charles Baldwin, music and lyrics by Dudley Powell and E. J. Maedermott. Principal artists, Fred Bluett, Connie Warde, Jack Warman, Walter Manfre, Aggie Morris, C. Spurr, Harry Wien, Pat Fitzgerald, Lena Layton, Con Rich, Edwin Beach, F. J. Wood, Lieut. Frank Travis. September 6.—Bedford.

ALL THE NICE GIRLS, musical comedy revue, in five scenes, by Jay Hem, music by Edwin Turner. March 29.—Elephant and Castle.

ALL TRUMPS, musical comedy revue, by John P. Harrington and Harry Lane. Principal artists, Harry Roxbury, William Greene, Mabel Medrow, Dorothy Purdell, Harry Gould, Jack Hood, Beatrice Fitzgerald, Kathleen Hermon, Maude Alexander, Madeline Dore, Doris Buckley, Violet Bruce, Rex, Anderson, Dick Wilson. (February 15, Pavilion, Weymouth.) May 17.—Middlesex.

ALL WOMEN, revue, book and lyrics by Harold Simpson and Clifford Marquand, music by Willy Redestone, produced by Fred Karno. (September 27, Hippodrome, Colchester.) October 4.

Peggy Pry and Susan Pry.....Miss Beatie and Babs Hon.
Pauline Porchester.....Miss Sybil Arundale
Mary Ann (Sunbeam).....Miss Gracie Vicat
Miss Honi Soit.....Miss Naomi Neilson
Miss Lollipop.....Miss Frankie Carlos
Lady Virginia.....Miss Sybil Hook
—New Cross Empire.

ALL'S WELL, sketch, by Lionel Scudamore. March 1.

Corporal Smith.....Mr. L. Scudamore
Ann Smith.....Miss Daisy French
Tim.....Miss Ida Taylor
—Barnard's, Chatham.

ALSACE, play, in three acts, in French (original production January 10, 1913, Théâtre Réjane, Paris), by Gaston Lefoux and Lucien Camille. April 12.

Mme. Jeanne Orbey.....Mme. Réjane
Marguerite.....Mlle. Yvonne Mirval
Elsa.....Mlle. Vernoux
Suzie.....Mlle. Maine
Mme. Honneck.....Mlle. Depernay
Mme. Schwartz.....Mlle. Jane Milda
Katterlé.....Mlle. Vara
Mariette.....Mlle. Dienard
Maman Floch.....Mlle. Brunet
François.....M. Théo Bosman
Karl.....M. Fernand Mailli
Jacques.....M. Jules Delacre
Monsieur Schwartz.....M. Georges Desplas
Herr Professor.....M. Maréchal
Le Commissaire.....M. Robert Tourneur
Monsieur Honneck.....M. Mertens
René.....M. Lucien Müssière
Augustus.....M. Jean Petit
Michel.....M. Jacques Remiche
Bussen.....M. Jean Verneuil
—Court.

AMERICAN DIPLOMACY, an incident in two scenes, by Hiram Franklin. May 3.

Jim Perkins.....Mr. Rutland Barrington
Washington Jones.....Mr. Harry Jeannette
Jack Armstrong.....Mr. H. Albert
Beatrice Armstrong.....Miss Kathleen Leigh
Max Schmidt.....Mr. H. A. Mather
—Willesden Hippodrome.

AMONG THE MISSING, dramatic sketch, in one scene, by F. G. Ingleby. February 22.
The Husband.....Mr. David Blair
The Wife.....Miss Gaby Fay
The Friend.....Mr. Reginald J. Turner
—Bedford.

AN EMPTY SLEEVE, dramatic sketch, in one act, by Malcolm Lisle. October 11.

Fred Foster.....Mr. Wilfred H. Benson
Jane Foster.....Miss Mabel Wynn
Harry Foster.....Mr. B. Grahame
Lieutenant Grantham.....Mr. Edwin Bennett
John Foster.....Mr. Henry Bedford
—South London.

ANGEL IN THE HOUSE, THE, comedy, in three acts, by Eden Phillpotts and B. Macdonald-Hastings. June 3. Last performance (the 130th) September 24.

The Hon. Hyacinth Petavel.....Mr. H. B. Irving
Sir Rupert Bindloss, Bt.....Mr. E. Holman Clark
Basil Malet.....Mr. Langhorne Burton
Count Pietro Rossi.....Mr. C. Walter Martin
Robert.....Mr. Geoffrey Wilmer
Lallie Bindloss.....Miss Vera Coburn
Joan Bindloss.....Miss Mary Glynn
Lady Sarel.....Lady Tree
—Savoy.

ANGELUS BELL, THE, military drama, in six scenes, by T. C. Conlon. March 8.

Paul Lorrimer.....Mr. Herbert Skardon
Prince d'Asturias.....Mr. A. E. Brooke
Count Strellson.....Mr. E. W. Bretton
Petticose Green.....Mr. A. Cheevers
Trooper Delahunt.....Mr. V. Mason
Sergeant Smitz.....Mr. T. C. Conlon
Marshal Hapside.....Mr. C. Knight
Gaspard de Lorraine.....Mr. C. E. Horobin
Rochette de Ninos.....Mr. C. Barr
Marquise de St. Aubert.....Miss Ella Thornton
Dolly.....Miss Phyllis Rae
Bonita, Queen of Sardonla.....Miss Sidney Crone
—Prince of Wales's, Salford.

ANOTHER MAN WHO STAYED AT HOME, comedy sketch, by Edward G. Smart, produced by Geo. W. Hodgson. Played by Frank Hayter, Winnie Hoyt, Edith Clifton, and H. A. Mather. August 30.—Golder's Green Hippodrome.

APRIL FOOLS, farce, by J. E. Harold Terry. June 11.

James Carey.....Mr. Murray Carrington
Septimus Buttercrambe.....Mr. Christopher Steele
Millicent.....Miss Janet Ross
—Vaudeville.

ARCADIANS, THE, revival of musical comedy by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis, music by Lionel Monckton and Howard Talbot (April 28, 1909, Shaftesbury). May 20. Last performance (the 31st) June 19.

Eileen Cavanagh.....Miss Cicely Courtneidge
Mrs. Smith.....Miss Gwen Clifford
Chrysea.....Miss Hetta Kelly
Sombra.....Miss Hope Charteris
Simplettas.....Mr. Dan Agar
Jack Meadows.....Mr. Harry Welchman
Bobbie.....Mr. Jack Hulbert
Sir George Paddock.....Mr. Ambrose Manning
Asphodel.....Mr. H. E. Pearce
Time.....Mr. George Elton
Peter Doody.....Mr. Alfred Lester
—Shaftesbury.

ARGYLE CASE, THE, play, in four acts, by Harriet Ford and Harvey J. O'Higgins, written in co-operation with Detective William J. Burns (produced Criterion. New York, December 24, 1912). April 22. Last performance (the 28th) May 15.

Asche Kayton.....Mr. Fred Terry
Bruce Argyle.....Mr. Alfred Kendrick
James T. Hurley.....Mr. F. Percival Stevens
Dr. Frederick Kreisler.....Mr. C. W. Somerset
Simeon Gage.....Mr. H. Woodward
William Skidd.....Mr. Leslie Gordon
Augustus Leischmann.....Mr. George Dudley
Samuel Cortwright.....Mr. John R. Turnbull
"Joe" Manning.....Mr. Brian Egerton

Argyle Case, The (cont.).

Thomas Nash	Mr. Bellenden Clarke
Daniel Colt	Mr. Stanley Turnbull
"Bob" Vincent	Mr. Broughty Ferrie
"Jim" Baynes	Mr. Geo. C. Browne
Findley	Mr. W. H. Garbois
Andy	Mr. Clifford Spurr
Topp	Mr. Ian O. Will
Mrs. Martin	Miss Julia Neilson
Mary Masuret	Miss Nell Carter
Mrs. Wyatt	Miss Winifred Evans
Nancy Thornton	Miss Pearl Gardner
Mrs. Beauregard	Miss Bessie Major
Kitty	Miss Dorothy Davis

—Strand.

ARE WE DOWNHEARTED? 'NO! patriotic war drama, in seven scenes, by Robt Balmmain and Sara Mignon (February 1, Junction, Manchester). June 21.

Dick Thornton	Mr. Percy Braithwaite
Colonel Hardinge	Mr. Conrad Clerke
Sergeant Wilson	Mr. James Taylor
Matthew Kingsley	Mr. Chauncey Morris
Stanton, alias Von Stohlberg	Mr. Alfred Stretton

General von Bleer	Mr. Edward Smith
Schmidt	Mr. Leslie Bishop
Ritz	Mr. Arthur Gilbert
Moser	Mr. Fred White
Adolphus Pilkins	Mr. Mackintosh Clyde
Detective Wells	Mr. George West
Bommoll	Mr. Sydney May
Myra Rosen	Miss Doris Dallimore
Madge Kingsley	Miss Hettie Hewitt
Una Kingsley	Miss Ethel Wensley

—Elephant and Castle.

ARE YOU A MASON? revival by Arthur Chudeigh, of the farcical comedy, in three acts, adapted from the German. (December 4, 1897, Berlin; September 9, 1901; Royal, Worthing; September 12, 1901, Shaftesbury). February 2. Last performance (the 68nd) March 27.

Amos Bloodgood	Mr. E. Dagnall
Frank Perry	Mr. Ronald Squire
George Fisher	Mr. Spencer Trevor
John Halton	Mr. Stanley Turnbull
Ernest Morrison	Mr. Austin Fairman
Hamilton Travers	Mr. Rollo Balmmain
P.C. XX.	Mr. Springer
Mrs. Caroline Bloodgood	Miss Marie Illington
Eva, Mrs. Perry	Miss Dulce Musgrave
Lulu	Miss Margery Sargeant
Annie	Miss Joan Hay
Mrs. Halton	Miss Agnes Maude
Fanchon Armitage	Miss Inez Vilna
Lottie	Miss Lucy Edwin

—Comedy.

ARMAGEDDON, play, in prologue and four scenes, by Stephen Phillips. June 1. Last performance (the 14th) June 12.

Prologue.—In Hell.

Satan (the Archfiend)	Mr. Martin Harvey
Beelzebub	Mr. J. Fisher White
The Shade of Attila	Mr. Franklin Dyll
Moloch (Lord of War)	Mr. Edward Sall
Belial (Lord of Lies)	Mr. F. Forbes Robertson
A Fury	Miss Mary Rorke
SHADOWS.—Misses Bessie Elder, Mary Gray, Norah Allen, etc. Fiends, Spirits, etc., etc.	
Sc. 1.—Rheims. A Room in a French Château overlooking Rheims.	

Count Von der Trenk (Commander of the 5th German Army Corps in Rheims)

Mr. Charles Glenney	
The Abbé of Rheims	Mr. Martin Harvey
Pierre	Mr. Herbert Dansev
Marie	Miss Maud Rivers
A Captain	Mr. Alfred Ibberson
A Lieutenant	Mr. Wilson Gunning
An Orderly	Mr. Ivo Danyers
A Captain of Uhlans	Mr. B. Marsh Dunn
Officers of General von Trenk's Staff, Priests, Soldiers, etc.	

Armageddon (cont.).

Sc. 2.—An English Orchard.

Lady Carteret	Miss Mary Rorke
Ethel Millard	Miss N. de Silva
Charles Rowland	Mr. Walter Howe

Sc. 3.—The Official German Press Bureau in Berlin.

Herr Weiss (the Director) ..	Mr. Franklin Dyll
First Reporter	Mr. J. Cooke Beresford
Second Reporter	Mr. Percy Foster
Third Reporter	Mr. B. Marsh Dunn
Fourth Reporter	Mr. Wilson Gunning
Fifth Reporter ..	Mr. Frank Forbes Robertson
An Officer from the Imperial Palace	

Mr. Alfred Ibberson

Sc. 4.—Cologne. A Room in the House of the Burgomaster of Cologne.

General Murdoch (Commander of the British Advance Corps in Cologne)

Mr. Martin Harvey

General Larrier (Commander of the French Army Corps in Cologne) .. Mr. Edward Sall

General Leblanc (Commander of the Belgian Advance Corps in Cologne)

Mr. J. Fisher White

Elsa Miss Maud Rivers |

Clothilde Miss Margaret Omar |

A German Officer Mr. Sydney Colton |

Officers on General Murdoch's Staff

Messrs. Gunning, Danyers, and F. Forbes

Robertson

The Spirit of Joan of Arc .. Miss N. de Silva

Epilogue.—In Hell.

Satan Mr. Martin Harvey |

The Shade of Attila Mr. Franklin Dyll |

—New.

AS A MAN SOWS, play, in four acts, by Nita Rae. May 20.

Count Henri Dupri Mr. Lincoln Calthorpe |

Captain Thornton Mr. Jack McCaig |

Seth Hamilton Mr. Victor Mason |

Colonel Belmont Mr. Walter Marsh |

Priscilla Belmont Miss Maisie Wright |

Bessie Hamilton Miss Eily O'Dempsey |

May Belmont Miss Winifrede Veron |

Suzanne Miss Madge Hope |

Olga Brandon Miss Ruby Lee |

—Pavilion, Pontnewnydd.

ASILE DE NUIT, play, by Max Maurey. Presented by the Grand Guignol Company. August 2.—Garrick.

AS MAN SOWS, sketch, by Neilson Morris.

Produced by The Players. March 20.—Passmore Edwards Settlement.

AS OTHERS SEE US, comedy, in one act, by Robert Higginbotham (March 1, Gaiety, Manchester, when Cornwall Blair was played by Mr. Grendon Bentley and Viola Blair by Miss Muriel Pope). April 3.

Cornwall Blair Mr. Ewan Brook |

Viola Blair Miss Evelyn Summers |

Harold Wiggins Mr. Edward Nimmo |

—Little.

ATONEMENT, THE, sketch, by an anonymous author, April 29.

Ivan Savatoff Mr. Ralph Miller |

Anna Miss Emilie Burke |

—Berkeley Hall, Glasgow.

ATTACK ON THE MILL, THE, Lyric drama by Alfred Bruneau (July 4, 1894, Covent Garden). Presented for the first time in English by the Harrison Frewin Opera Company. October 15.

Françoise Miss Raymonde Amy |

Marcelline Miss Esther Yunsen |

Genevieve Miss Marie Lewis |

Merlier Mr. Lewys James |

Prussian Captain Mr. Kingsley Lark |

Village Crier Mr. George A. Fox |

Attack on the Mill, The (cont.).

French Captain Mr. Ernest Llewellyn
Sentinel Mr. Harry Lawn
Dominique Mr. John Harrison
—Alexandra, Birmingham.

AN COIN JOLI, play, in one act, by Frederic
Boutet. (Grand Guignol Company's French
Season). June 21.

Pomet M. Guérard
Le Client M. Chaumont
Hélène Mme. Jose Milan
—Coronet.

AUTHAR, AUTHOR, comedy, in one act, by
John Macdonagh. December 27.
John Henry Mr. Padraic O. Seachain
Desmond Murray Mr. Kerry Reddin
Mortimer Breese Mr. John Macdonagh
G. Martin Thompson Mr. J. Derham
Annabella MacElhanney Miss Nell Byrne
—Irish, Dublin.

'AVE SOME SENSE. See "His Nibbs."

AWAKENING OF 'ERB, THE, play in
one act, by Charles D. Steele. December 2.
'Erb Stubbs Mr. Charles A. Thompson
Stella Miss Kay Hale
—St. Peter's Hall, Brockley.

AWAY DOWN SOUTH, musical revue, by
Charles Elderton. Principal artists, Mr.
Frank Beaven, Mr. Horace Wyatt, Miss
Maudie Tempest, Mr. Wally Scott, El-
dorado Troupe of Dancers, Burns and Wil-
liams, Coombs and Webb, Miss Cissy Whit-
field, Mr. Billy Glen, Mr. Paul Ehrlich,
Mr. Dick Beamish. April 5.—Eden, Bishop
Auckland.

AZURE LILY, THE, fantasy, by the Hon.
Eleanor Norton. (*Matinée* in aid of the
Theatrical Ladies' Guild.) May 7.

The King Mr. Ben Webster
The Spirit Miss Phyllis Beddells
—St. James's.

BABYLAND, musical ballet-revue, in three
scenes, by E.W. Matthews, music by Sheri-
dan Gordon. Principal artists, Velma Shep-
herd, Vere Musden, Winnie Dally, Ivy Pole,
Maxine Clare, Ivy Williams, Arthur May-
nard, Roger Cutbush. August 30.—Camber-
well Empire.

BABY MINE, revival of Margaret Mayo's
farce, in three acts, originally produced
in America. (February 22, 1911, Criterion;
transferred to Vaudeville, May 15, 1911.)
February 15. Last performance (the 120th)
June 5.

Jimmy Jinks Mr. Weedon Grossmith
Alfred Hardy Mr. J. V. Bryant
Michael O'Flarity Mr. Charles Neville
Inspector Thompson Mr. Arthur G. Leigh
Constable Donovan Mr. J. R. Tozer
Aggie Miss Constance Hyem
Rosa Gatti Miss Shelley Cailton
Maggie O'Flarity Miss Agnes Glynn
Zoie Miss Iris Hoey
—Vaudeville.

BACHELOR'S NIGHTMARE ON HIS WED-
DING EVE, A, mimic play, by Signorina
Ney Carini. Produced at performance by
the students of the Academy of Dramatic
Art. March 30.—Wyndham's.

BAISER DANS LA NUIT, LE, drama, in two
acts, by Maurice Level. (Opening of French
season by Grand Guignol Company.)
June 14.

Le Vitriolé M. Chaumont
Jean Duprés M. Villers
Pierre M. Gouget
Le Docteur M. Monteil
L'Avocat M. Valbray

Baiser dans la Nuit, Le (cont.).

Jane Mme. Renée Gardès
Une Garde Mme. Lebreton
—Coronet.

BARGAIN, THE, play of Ulster rural life in
three acts, by William Crone. April 5.
William John McComb.. Mr. Sydney J. Morgan
Tom McComb Mr. Philip Guiry
Andy Simpson Mr. J. A. O'Rourke
Jane Simpson Miss Helen Moloney
Mary Simpson Miss Cathleen MacCarthy
James Simpson Mr. H. E. Hutchinson
Annie Harvey Miss Eithne Magee
Sarah Miss Kathleen Drago
—Abbey, Dublin.

BARON ROTTANI, play, in three acts, by
George H. Hemmen. (Amateur produc-
tion.) February 11.

Baron Rottani Mr. George H. Hemmen
Cromer St. Clair Mr. S. Herbert Ace
Jack Hendon Mr. D. E. Thomas
Lady Muriel Hendon Miss Grace Rigby
Paul Lucas Mr. W. Sid Brown
Carl Huntly Mr. James Jones
George Burgess Mr. T. H. Griffiths
Elaine St. Clair Miss Mildred Jackson
Clara Demery Miss Jessie Crookes
Maurice Stanton Mr. H. G. Fortune
Gordon Fairfax Mr. S. G. Ashton
Jenny Miss Dorothy Ace
Croft Mr. R. T. Richards
Billy Mr. Clifford John
Hilda Bently Miss E. Ceinwen Roberts
—St. Gabriel's Hall, Swansea.

BATTLE OF THE PUMP, THE, play, in one
act, by C. A. Castell. September 25.

Dr. Wynter Mr. Felix Aylmer
Richard Cheyne, J.P. .. Mr. W. Ribton Haines
Samuel Teakle Mr. E. Stuart Vinden
Maid Miss Dorothy Taylor
—Repertory, Birmingham.

BAULDY, Scottish comedy, in three acts, by
A. Patrick Wilson. October 11.
Archibald MacGregor

Mr. Watson Hume Moffat
Tom Wilson Mr. Will Ellythorne
Nellie MacFarlane .. Miss Margaret Dewar
Mary MacGregor Miss Vi Moffat
Martha Doyle Miss Maisie Florence
Andra Houston Mr. Fred C. Webster
John Morrison Mr. Dickson Moffat
Anne Wilson Miss Emily Seabright
William Paterson Mr. Reid Simpson
Helen Paterson Miss Mary Campbell
—Palace, Arbroath.

BEAUTY BATHS, THE, revue-burlesque, in
six scenes. (April 19, Hippodrome, Devon-
port.) Principal artists, Mr. Stephen Ade-
son, Mr. Johnnie Osborne, Mr. Jack
Dowley, Miss Ruby Louis, Miss Marjorie
Cecil. April 26.—Olympia, Shoreditch.

BELGIAN PRINCESS, THE, musical play, in
two acts, by Fred Moule.—March 15,
Foresters'; August 2, Royal, Woolwich.

BEST MAN THE, farce, with music, by Daisy
McGeoch and Cecil James. June 21.
(*Matinée*.)

The Bride Miss Elsie Spain
The Bridegroom Mr. Sam Walsh
The Best Man Mr. C. Hayden Coffin
—London Pavilion.

BET, THE, play, by Regina Regis. March 2.
Madame Réjane Mme. Réjane
A Major in the German Army .. M. Bosman
Major Darcourt Mr. Bryan Powley
Lieutenant Penderton Mr. Francis Drake
Lieutenant Fanshawe Mr. Reginald Relsie
Second-Lieutenant Cartwright .. Mr. Cameron
M. L'Hermitte M. Jacques Remiche
Two German Soldiers. Two English Orderlies.
—London Coliseum.

BETTY, musical play, in three acts, by Frederick Lonsdale and Gladys Unger. Music by Paul A. Rubens, with additional numbers by Ernest Steffan and Merlin Morgan, lyrics by Adrian Ross and P. A. Rubens. (December 24, 1914, Prince's, Manchester.) April 24.

Lathers Mr. Frank Perfitt
 Hillier Mr. Chas. F. Cooke
 Duke of Crowborough Mr. C. M. Lowne
 Alf Master Cyril Doughty
 Betty Miss Winifred Barnes
 Chicquette Miss Isabel Delorme
 Gerard, Earl of Beverley

Mr. Donald Calthorp
 Lady Playne Miss Madeline Seymour
 Jane Miss Modesta Daly
 The Hon. Victor Halifax

Mr. Arthur Wellesley
 Cedric Mr. Cecil Fletcher
 Lord Playne Mr. G. P. Huntley
 David Miss Daisy Burrell
 Achille Lotte Mr. W. H. Berry
 Estelle Miss Mabel Sealby
 Mrs Rawlins Miss Kate Welch
 —Daly's.

BETWEEN TWO WOMEN, revival of Frederick Melville's drama. (October 27, 1902, Terriss, Rotherhithe.) September 29. Last performance (the 15th) October 13.—Lyceum.

BIG DRUM, THE, comedy, in four acts, by Arthur Pinero. September 1. Last performance (the 104th) December 4.

Philip Mackworth Sir George Alexander
 Sir Randle Filson, Kt. Mr. Allan Aynesworth
 Bertram Filson Mr. Nigel Playfair
 Sir Timothy Barradell, Bart.

Mr. Leonard Boyne
 Robert Roope Mr. Norman Forbes
 Collingham Green Mr. Stanley Cooke
 Leonard Westrip Mr. Hesketh Pearson
 Alfred Dunning Mr. E. Vivian Reynolds
 Noyes Mr. E. H. Hincks
 Underwood Mr. W. Coats Bush
 John Mr. Alfred Harris
 A Waiter Mr. Charles Hinton
 Ottoline de Chaumié, Comtesse de Chaumié,
 née Filson Miss Irene Vanbrugh
 Lady Filson Miss Helen Ferrers
 Hon. Mrs. Godfrey Anslow

Miss Margaret King
 Mrs. Walter Quebec Miss Marjorie Doré
 Miss Tracer Miss Barbara Hannay
 —St. James's.

BIRDS OF PASSAGE, comedy, in four acts, by A. W. Yuill. April 19.

Lindsay Carruth Mr. Henry Baynton
 Dr. Ford Mr. William J. Rae
 Grace Bethune Miss Frances Kendal
 Giles Hassack Mr. Desmond Brannigan
 Corinne Miss Margaret Yarde
 Quintin Bethune Mr. Arthur Claremont
 Gottfried Markiwees Mr. Esmé Percy
 Lieut. Lilburn Mr. Frank Darch
 Fenson Mr. Leonard Lucas
 —Royal, Glasgow.

BIT O' LOVE, A, play, in three acts, by John Galsworthy. Produced by the Liverpool Repertory Company. May 25.

Michael Strangway Mr. William Armstrong
 Beatrice Strangway Miss Madge McIntosh
 Mrs. Bradmere Miss Edith Barwell
 Jim Bere Mr. Wilfred E. Shine
 Jack Cremer Mr. Frank Randell
 Mrs. Burlacombe Miss Alice Mansfield
 Burlacombe Mr. Frank Crenlin
 Trustaford Mr. Percy Marmont
 Jarland Mr. William Dexter
 Clyst Mr. Lawrence Hanray
 Fremar Mr. Bryan G. Powley
 Godleigh Mr. Charles R. Stone
 Sol Potter Mr. Harvey Adams
 Morse Mr. Arthur C. Rose

Bit o' Love, A (cont.).

Ivy Burlacombe Miss Edith Smith
 Connie Trustaford Miss Doris Lloyd
 Gladys Fremar Miss Eileen Thorndike
 Mercy Jarland Miss Estelle Winwood
 Tibby Jarland Miss Blanche Fingleston
 Bobbie Jarland Mr. Osmund Willson
 Dumb as Fishes:—Messrs. John C. Rice, Girtton Barrie, William Podmore. Villagers and Congregation:—Misses Nina Henderson, Gwynnifrede Sardon, Kathleen Johnston, Maisie Horne, Joan Temple, Hilda Horton.

—Kingsway.

BIT OF KHAKI, A, musical sketch, in one scene, by Arthur Cleveland, music by Napoleon Lambert. May 17.

Thomas Fleming Mr. Albert H. Groves
 Norah Miss Wilmot Karkeek
 Jack Roebusk Mr. Frank Cochrane
 —Empress, Brixton.

BITS AND PIECES, burlesque revue, in two scenes. Principal artists, Abe Alva, Sonia Seal, W. Chewd, A. Paget, the Nester Girls. September 27.—Euston.

BLIND GIRL'S ROSARY, THE, drama, in six scenes, by Henrietta Schrier and Lodge Percy (produced under the title of "The Devil's Rosary," July 31, Kelly's, Liverpool). December 20.

Eugene Strong Mr. Campbell Goldsmid
 Sir Milton Royce Mr. Roy Selfridge
 Captain Maurice de Beraut

Mr. Charles Clifford
 Lieut. Christopher Wyng

Mr. Hamilton Jordan
 Alphonse, Duc de Frizzac

Mr. Sydney Bryant
 Sir Matthew Neale, Bart., M.D.

Mr. E. W. Bretton
 Jonathan Shott Mr. Montague Firth

Mikarti Mr. Leonard Way

Yusef Miss Mary Kintock

Footman Mr. Lionel Moorhouse

Christine Royce Miss Maud Camfield

Mame Shott Miss Van Vurgh

Adrienne de Beraut Miss Lilian Maitland
 —Elephant and Castle.

BLOOMFIELD AND CO., play, in one act, by G. Fabri and Leon Frapic. Presented by the Grand Guignol Company. July 19.

Césaire M. Monteil

Boudois M. Chaumont

Balentin M. de Warfaaz

Mme. Boudois Mme. Jane Saint-Bonnet

Mme. Balentin Mme. Yahné Rolland

Celestine Mme. Josa Milan
 —Garriek.

BLOW, THE, drama, in three acts, by Vane Sutton Vane. April 3. Last performance (the 13th) April 17.

Lady Claring Miss Fortescue

Captain Richard Claring Mr. Ewan Brook

Evelyn Pallant Miss Edyth Olive

Fay Pallant Miss Jean Stirling

Price Sedgley Mr. Julian Royce

Nina Gicquelle Miss Aimée de Burgh

Marie Miss Evelyn Summers

Illingworth Mr. Vincent Odle
 —Little.

BLUE STOCKINGS, THE, revival of Mesley Down and Henry Seton's version of Molière's "Les Femmes Savantes" (November 23, 1913, Globe), by Miss Horniman's company at the opening of their London season. December 23.

Armande Miss Edyth Goodall

Henriette Miss Christie Laws

Chitandre Mr. Grendon Bentley

Belise Miss Drusilla Wills

Ariste Mr. Ernest Haines

Chrysale Mr. Stanley Drewitt

Blue Stockings, The (cont.).

Martine Miss Muriel Pope
 Philamante Miss Vera Beringer
 L'Épine Miss Genée Andrews
 Trissotin Mr. Leon Quartermaine
 Vadius Mr. Herbert Lomas
 Notary Mr. Archibald McLean
 A Page Master Thomas Nickson
 —Duque of York's.

BOB-OVER-THE-WALL, fairy play.
 (*Matinée*) July 10.

—Court.

BOHEME, LA, revival of Puccini's opera
 (original production at Turin in 1896;
 Covent Garden, October 2, 1897, in
 Italian; English version by the Carl Rosa
 Opera Company, as "The Bohemians,"
 April 22, 1897, Royal, Manchester; April
 9, 1915, Courtneidge opera season, Shaftes-
 bury), during the Beecham-Courtneidge
 season. October 6.

—Shaftesbury.

BONHEUR, LE, comedy, in one act, by
 Pierre Veber. Presented by the Grand
 Guignol Company. June 23.

Mazerand M. Guérard
 Gaubert M. Chaumont
 Chotelle M. Monteil
 Mme. Mazerand Mme. Lebreton
 —Coronet.

BOURNEMOUTH, revue, by Cyril Delevanti,
 music by Montague Birch. Produced by
 the Impromptus Concert Party. June 23.
 —Bournemouth Winter Gardens.

BOYS OF THE BULL-DOG BREED, War play,
 in four acts, by E. E. Hunter. September
 6.

Lieut. Norman Glory, V.C. .. Corporal Mitchell
 Private George Glory .. Mr. Frederick C. Loyd
 Private Billy Breton .. Mr. Gilbert E. Taylor
 Lieut. Charley Cheer Mr. R. Bescoby
 Karl Hund Mr. Tom Roydon
 Father O'Malley Mr. Chas. Herbert
 Hans Peters Mr. Thomson
 P.C. Clutch Mr. H. Anson
 Sergeant Boyce Mr. Bob Rowlands
 Alice Glory Miss Maggie English
 Flo Flowers Miss May Rosine
 Sister Marie Miss Trevanion
 Mrs. Glory Miss Mabel Martel
 Grace Noble Miss Mabel Scudamore
 —Royal, Stratford.

BRAND OF THE ROSARY, THE, Irish drama,
 in three acts, by Owen James (June 21,
 Metropole, Devonport). September 6.

Father Walsh Mr. Owen James
 Doctor Grogan Mr. Charles Carlisle
 Dr. Ned O'Mara Mr. Carl F. Kerzo
 James O'Mara Mr. Walter Thornton
 Micky Doyle Mr. Will Hook
 Mrs. Doyle Miss Daisy Carlton
 Kathleen O'Toole Miss Ada Frank
 Hilda Cregan Miss May Emery
 Herbert Hunt Mr. Charles Trevor
 Sheila Derry Miss Mabel Coleman
 —Palace, Bow.

BRAVE WOMEN—WHO WAIT, play, by Mrs.
 F. G. Kimberley. November 29.
 Captain Frank Cholmondeley

Mr. Leonard Tremayne
 Father Domeney Mr. G. Beresford Innes
 Tom Clare Mr. Edward E. Ashby
 Bill Smith Mr. John C. Carlyle
 Charley Thompson Mr. Edwin Beverley
 Philip Studley Mr. James Maxim
 Jack Armstrong Mr. Jack Austin
 Pollie Vickers Mrs. J. Austin
 Mary Brown Miss L. Pyke
 Annie Rodney Miss Agnes Gagan
 Mrs. Clare Misses Pattie Groves
 Alice Miss Lilian Burns
 Harriet Miss Adeline Raby
 Lady Barbara Miss Constance Glenabyn
 —Royal, Wolverhampton.

BREAKFAST AT MRS. MORGAN'S, one-act
 play, by Elizabeth Yorke Miller. (*Matinée*)
 July 27.

—Queens.

BREATH OF OLD VIRGINIA, A, romantic
 sketch of the American Civil War. July
 5.

Mary Davis Miss Marjory Post
 Col. Malden Mr. Graeme Campbell
 Mr. Rathburn Mr. Wm. Bradford
 Corporal Stanton Mr. Brooke
 Lieut. Garey Mr. Clifford Bruce
 —Hippodrome, Colchester.

BREED OF THE TRESHAMS, THE, revival of
 "John Rutherford's" play by Mr. Martin
 Harvey at opening of his London season
 (September 28, 1903, Royal, Newcastle-on-
 Tyne). May 17.

—New

BRESILIEN, LE, comedy, in one act, by
 Henri Meilhac and Ludovic Halévy. August
 16.

Le Brésilien M. Albert Brasseur
 Rafaëli Mlle. Jeanne Provost
 Charlotte de Vaugeneuse

Mme. Juliette Darcourt

De Biancartout M. Jean Coquelin
 Ninette Mlle. de Nixot
 —London Coliseum.

BRIC-A-BRAC, musical piece, in seven scenes,
 book and lyrics by Arthur Wimperis and
 Basil Hood, with additional scenes by
 Lauri Wylie and Alfred Parker, music by
 Lionel Monckton and Herman Finck, pro-
 duced by Edward Koyce and Tom Rey-
 nolds. Principal artists: Gertie Millar,
 Arthur Playfair, Nelson Keys, Gwendoline
 Brogden, A. Simon-Girard, Lauri Wylie,
 the Sixteen Palace Girls, Teddie Gerard,
 Gina Palerme, Douglas Phillips, Misses
 Norton, Carew, Beverley, Hoyt, Aston,
 K. Douglas, T. G. Graham, Marion Peake.
 September 13.

—Palace.

BRIDES, musical burlesque, in one scene, by
 Sydney Blow and Douglas Hoare, with
 music by Philip Braham (October 11, Hippo-
 drome, Southampton). Principal artists:
 Miss Ethel Oliver, Miss Kathleen Walker,
 Mr. Dickie Pounds, Mr. Edgar Driver, Mr.
 Louis Victor, Mr. Harry Gribben, Mr. Bert
 Sinclair, Mr. F. Terris, Mr. Walter Ponting,
 Miss Muriel Kelly, Miss May North, Miss
 Florence Stevenson, Miss Della Drew, Miss
 Elsie Arkley, Miss Alice Neighbour.
 December 20.—Hippodrome, Golder's Green.

BROKEN HOLIDAY, A, play, in two scenes,
 by M. J. Don. Produced at performance
 given by the Dramatic Class of the Royal
 Academy of Music. June 25.—Duke's
 Hall.

BROKEN ROSARY, THE, drama, in four acts,
 by Lella Zillwood. August 2.

Steve Gordon, R.N. Mr. Denbeigh J. Douglas
 Ralph Falkner Mr. John Worth
 Billy Tiddler Mr. Algrie Spalding
 Bertie Chumleigh Mr. Lynton Holt
 Stamford Dare Mr. E. Livingstone
 Mr. Snappem Mr. Walter Tannis
 Old Marks Mr. James Dale
 Burton Mr. E. Harcourt
 Registrar Mr. H. Poole
 "Sacred" Miss Sybil Hare
 Gertie Strangeways Miss Maude Steeple
 Marcelle Fauchette Miss Olga Jefferson
 Maria Mugg Miss Ettie Spalding
 Old Sarah Miss Marie Saville
 Sister Teresa Miss Margaret Hanna
 Sister Monica Miss Florence Gardiner
 The Mother Superior Miss Leila Zillwood
 —Royal, Stratford.

BRUTAL TRUTH, THE, play, in one act, by
(Private) E. St. Clair Forbes and E.
Hoggan-Armadale. July 30.

Rev. Godfrey Carlyon

Mr. E. Hoggan-Armadale
Agatha Carlyon Miss Vere Mosley
Paul Manton Mr. A. L. Baron
—Scala, Seacombe.

BUREAU DE POSTE, LE, produced for the
first time in England, comedy, in one act,
with music, by Alfred Capus. August 30.

The Vicomte Edgard de Samblin
M. Albert Brasseur
Susanne Borel Mlle. Jeanne Provost
Hermance Lureau .. Mme. Juliette Darcourt
Father Rouju M. Jean Coquelin
Riri Mlle. de Nixô
—London Coliseum.

BURGLARY ON COMMERCIAL LINES,
sketch, by E. C. Jazon. April 5.

Biggs Mr. Leo Fields
Baffles Mr. Clifford Reans
Lily Drake Miss E. Moore
A Bully Mr. Chas. Johnson
Isaacstein Mr. C. Lorraine
—Lyric, Liverpool.

BUSY DAY, A, farce, in three acts, by R. C.
Carton. January 30. Last performance
(the 74th) April 10.

Lord Charles Temperleigh Mr. Charles Hawtrey
Marquis of Pentreath .. Mr. E. H. Kelly
Hon. Slingsby Rooke .. Mr. Alfred Drayton
Major Goadby Mr. Arthur Grenville
Mr. Spenser Garrington .. Mr. Sydney Paxton
Mr. Richard Travers .. Mr. Edgar Payne
Tigwell Mr. W. Corrie
Rafferty Mr. Edward Fitzgerald
Bingham Mr. E. W. Tarver
Chauffeur Mr. Charles Lascelles
Boy Master Charlie Wade
Adela Goadby Miss Doris Lytton
Miss Soady Miss Mona Harrison
Preeson Miss Mabel Younge
Mrs. Tigwell Miss Hettie Cavendish
Mrs. Cosmo Garrington Miss Compton
—Apollo.

BUTTERFLY, THE, dance "silhouette," by C.
H. Bovill, music by Max Darewski. May 3.
—London Pavilion.

BUTTERFLY ON THE WHEEL, A Divorce
Court scene from the four-act play by Ed-
ward G. Hemmerde and Francis Neilson.
(April 18, 1911, Globe.) July 26.

The Right Hon. George Adamston, M.P.

Mr. J. Edward Pearce
Roderick Collingwood Mr. E. G. Browne
Lord Ellerdine Mr. Walton Wynne
Sir John Burroughes Mr. John Wheatman
Sir Robert Fyffe, K.C., M.P. Mr. J. J. Bartlett
Mr. McArthur, K.C., M.P. Mr. Arthur Martin
Mr. Menzies, K.C. Mr. Clarence Hurst
Mr. Carteret, K.C. Mr. Norman Leslie
Lady Atwill Miss Dorothy Lart
Pauline Miss Violet Greville
Foreman of the Jury Mr. G. W. Barnes
Peggy Admaston Miss Nell Gower
—Chelsea Palace.

BY WORD OF MOUTH, farce, in one act, by F.
C. Moore and W. P. Flanagan. January 27.
Cyranus P. Blaine Mr. J. M. Kerrigan
Hank Morgan Mr. Sydney J. Morgan
Deacon Ezra Simmons .. Mr. Arthur Sinclair
Fidelia Miss Ann Coppinger
—Abbey, Dublin.

CALL, THE (YR ALWAD), Welsh play, in four
acts, by Dorothea Evans. October 18.

Mrs. Williams Miss Nina Henderson
Ted Miss Doris Lloyd
Davie James Mr. Arthur W. Pusey
Old John Mr. William Dexter
Pollie Miss Eileen Thorndyke
Evan Evans Mr. Lawrence Hanray
Daniel Davis Mr. William Armstrong

Call, The (Yr Alwad) (cont.).

Philip Jones Mr. Harvey Adams
Margaret Moris Miss Kathleen Johnston
Young John Mr. Geoffrey Goodheart
Mrs. Jones Cwmdilly Miss Edith Barwell
Aythian Davis Mr. Wilfred E. Shine
Johnnie Mr. Lionel A. Harris
Daisy Jones Miss Edith Smith
—Repertory, Liverpool.

CALL, THE, sketch, in one scene, by "Gaston
Gervex." March 16.

Henri Dumary Mr. Frank Esmond
Baron Libanoff Mr. Sydney Valentaine
Frederick (Crown Prince of Saxenburg)
Mr. Henry Ludlow

Louis Mr. J. Daly
Antoinette de Latour (Duchess d'Alzairoy)
Miss Ethel Irving
—Golder's Green Hippodrome.

CAPTIF, LE, comedy, in one act, by Tristan
Bernard. Presented by Mr. J. T. Grein's
Independent War Players. July 19.

Doublet M. Fernand Mailly
Le Géolier M. Mertens
Léa Mlle. Andrée Rolden
—Kingsway.

CARCASE, THE, play, in four acts, by Ronald
McDonald. February 2.

Richard Vergoyne Mr. Selwyn Dennie
Colonel Vergoyne Mr. M. Vane-Tempest
Mrs. Tremaine Miss Constance Dana
Miss Susan Vergoyne Miss Katherine Careless
Miss Sarah Elphick Miss Emma Reekie
Michael Tremaine Mr. Basil S. Henning
Fredrick Matheson, M.D. Mr. Malcolm Watson
Evelyn Tremaine Miss Edith Lester Jones
Mr. Langhorne Mr. Wilfrid Stephens
Tilfor Mr. Stuart Clothier
Robert Seymour, R.N. Mr. Louis Raymond
Angela Seymour Miss Molly Tremaine
—King's, Greenock.

CARDINAL'S GUARD, THE, play, in four acts,
by Laurence Therval. March 12.—Royal,
Leamington.

CARMEN, Bizet's opera, Hermann Klein's ver-
sion (first done at Covent Garden, November
19, 1913). Beecham-Courtneidge season.
October 26.—Shaftesbury.

CARRY ON, musical burlesque, in five in-
cidents, produced by Ray Brothers. Principal
artists, Mr. Cyril Kempster, Mr. Jack Greg-
son, Miss Mabel Martin, Miss Jenny La-
monte, Mr. Seymour Rose, Miss Mavis
Graham, the Three Henricks. November 8.
—Tivoli, Manchester.

CASE OF LADY CAMBER, THE, play, in four
acts, by Horace Annesley Vachell. October
16.

Lord Camber Mr. Ben Webster
Sir Bedford Slufter, F.R.C.P.
Mr. E. Holman Clark

Harley Napier, F.R.C.S. .. Mr. H. B. Irving
Buckle Mr. James Lindsay
Lady Camber Miss May Leslie Stuart
Lady Matilda Rye Miss Kate Bishop
Peach Miss Pollie Emery
Esther Yorke Miss Jessie Winter
—Savoy.

CAVALLERIA RUSTICANA, revival of Pietro
Mascagni's opera (October 19, 1891, Shaftes-
bury; played in English, April 9, 1894,
Grand), during the Beecham-Courtneidge
season. November 23.—Shaftesbury.

'CELLO STRING, THE, dramatic-musical
sketch, by Leon Pollock. March 22.—Wim-
bledon.

CENT LIGNES EMUES, play, in one act, by
Charles Torquet. (Grand Guignol Company's
French Season.) June 21.

Paulus Anténor M. Guérard
Alain Karnack M. Montell
Théodore Velu M. Villers
Rose de Noël Mme. Renée Gardès
—Coronet.

CHARLEY'S AUNT, revival of comedy by Brandon Thomas. (February 29, 1892, Bury St. Edmunds; December 21, 1892, Royalty). December 18.—London Opera House.

CHARLIE CHAPLIN MAD, revue, in five scenes, by Leonard Durrell, music by Nat D. Ayer and Irving Berlin, produced by George Shurley. (September 13, Hippodrome, Liverpool.) Principal artists, Dorma Morgan, Archie Glenn, Norman Payne, Willie Robbins, Edna Payne, Harry French, Rosalie Wade, Vic Derman, Billie Melbourne, Tom Major, The Chaplin Girls. November 1.—New Cross Empire.

CHAUFFEUR, LE, comedy, in one act, by Max Maurey. (Opening of French Season by Grand Guignol Company.) June 14.

Aloine	M. Montell
M. Nook	M. Chaumont
M. Trilfer	M. Gouget
Ernest	M. Villers
Victor	M. Valbray
Mme. Nook	Mme. Lebreton

—Coronet.

CHEAP AT HALF THE PRICE, play, in one act, by Robert Leonard. (*Matinée*.) April 13.

Abraham Jacobsen	Mr. Robt. Leonard
David	Mr. Ernest Milton
Flora de Vere	Miss Millie Hyton
James	Mr. H. de Lange

—Queen's.

CHEER UP, revue, in five scenes, book by Edward Marris, lyrics by Herbert Robinson, produced by George Shurley (March 15, Hippodrome, Southend). Principal artists, Veronica Brady, Frank Nava, Rose Wylie, podrome, Southend.) Principal artists, Connor, Max Rivers, Marie Sullivan. October 25.—Surrey.

CHEZ NOUS, musical episode, played by Courte Pounds and Clara Evelyn. May 17.—Putney Hippodrome.

CHILD OF KWASIND, THE, Indian playlet, by Alan Wilson. July 19.

Nokomis	Miss Greta Hayward
Owara	Miss Belle Hawes
Mysoee	Miss Hilda Moss

—Rotherhithe Hippodrome.

CHINESE HONEYMOON, A, revival of the musical comedy, by George Dance and Howard Talbot. (October 16, 1899, Royal, Hanley; October 5, 1901, Strand.) January 28. Last performance (the 36th) February 27.—Prince of Wales's.

CHOSEN BY THE PEOPLE, a drama, in four acts, by E. A. Hill-Mitchelson. (Royal, South Shields, July 27, 1914.) May 17.

Lieut. Patten	Mr. E. A. Hill-Mitchelson
Prince Von Stettenheim ..	Mr. Horatio Sinclair
Monk Tomaso	Mr. Henry Burton
Corporal Tokaso	Mr. Arthur Miller
Monk Flinn	Mr. Thos. E. Marshall
Carl Hendrick	Mr. Hal Howells
Demetri	Mr. Herbert Staff
Alfonso	Mr. Harry Glyn
Gorio	Mr. Richard Glover
Walter Pomroy	Mr. Alfred Webb
Countess Devinski	Miss Lena Pitt
Susie Gilpin	Miss Annie De Grey
June Pomroy	Miss May Rawlinson

—Royal, Woolwich.

CHRISTIAN, THE, revival of Hall Caine's drama (October 9, 1899, Shakespeare, Liverpool; October 16, 1899, Duke of York's; August 31, 1907, Lyceum.) October 7. Last performance (the 22nd) October 23.—Lyric.

CHRISTINA'S RECRUITS, play, in one act, by J. J. Bell. January 6.

Christina	Miss Catherine Mure	Edgar
Her Aunt	Miss Purvis	
Willie	Mr. Jack Ramsay	
Donald	Mr. R. J. Edgar	

—Alhambra, Glasgow.

CHRISTMAS PARTY, THE, revival of children's play, by Barry V. Jackson, music by Lester Pinchard January 10, 1914, Repertory Company (January 10, 1914, Repertory Company. (*Matinées*.) December 27.—Repertory, Birmingham.

CHUTNEY, revue, in three scenes, by H. C. Sargent, E. C. Matthews, and Fred Poplar, music by H. Renton Gardner, lyrics by F. Ellis and H. Renton Gardner. Presented by the Six Brothers Luck. (October 13, Royal Hippodrome, Dover.) Principal artists, Amber Stone, Fred Ellis, Jessie Lee, Frank Wood, Frank Irwin, Pearl Lytton, Ivy Duncan, the Six Sapphires, Lilian Le Noir. November 8.—Imperial Palace, Canning Town, E.

CLANDESTINE MARRIAGE, THE, revival of comedy by George Coleman and David Garrick (February 20, 1766, Drury Lane), by the Birmingham Repertory Company. December 27.—Repertory, Birmingham.

CLARION CALL, THE, play, in one act, by Ernest H. Godbold, produced by the Kemble Society. March 26.

Mark Biggs	Mr. F. H. Hubbard
Peter Toomes	Mr. Arthur Jane
Anne Clent	Miss Nancy Lee
Frederick Biggs	Mr. Arthur Fraser
Trixie Harris	Miss Ida Cockburn

—Passmore Edwards Settlement.

CLASSLEADER, THE, play, in three acts, by Allan Milton and Philip Jackson. November 24.

Horace Phillimore	Mr. N. Thorpe-Mayne
Reggie Phillimore	Mr. Ian Rashleigh
Harry Roston	Mr. Dick Carrickford
Henry	Mr. Joseph Bloor
Gibbs	Mr. H. O. Tebb
Stage Manager	Mr. C. H. Wakefield
Musical Director	Mr. Wm. France
Beerholm Harvey	Mr. James Paul
Samuel Whittaker	Mr. Bert J. Willson
Jim Scanmore	Mr. George Lance
Mrs. Phillimore	Miss Sylvia Dawson
Miss Florence	Miss Aimée Dixon
Annette	Miss Kathleen Craig-Hall
Maid	Miss Georgie Myrtle
Lizzie Packer	Miss Jane Beech
Alma Pauline	Miss Beryl Hamilton

—Opera House, Buxton.

CLOISTER, THE, English version of Emile Verhaeren's four-act tragedy, "Le Cloître," by Osman Edwardes. March 25.

Dom Balthazar	Mr. Desmond Brannigan
Dom Marc	Mr. Esme Percy
The Prior	Mr. William J. Rea
Dom Thomas	Mr. Frank Darch
Dom Militien	Mr. Henry Baynton
Dom Theodoric	Mr. Arthur Claremont
Theodule	Mr. Kenneth Chalmers

—Repertory, Birmingham.

CLOITRE, LE, tragedy, in four acts, by Emile Verhaeren. January 19. Last performance (the 15th), February 6.

Dom Balthazar	M. Carlo Liten
Dom Marc	Mlle. Marie de Nys
The Prior	M. M. G. Grommelynck
Thomas	M. G. de Warfaaz
Dom Militien	M. Yves Renaud
Idesbald	M. Jules Delacre
Theodule	M. R. Dejardin
Baton	M. L. Vallon
A Monk	M. A. Legrand

—Kingsway.

COBBLER'S SHOP, THE, play, in one act, by Charles Forrest. September 18.
 Ether Umpleby Mr. Ivor Barnard
 Delia Umpleby Miss Vera Bassano
 Keturah Doubleday Miss Mary Raby
 David Doubleday Mr. John Dunn-Yarker
 Corporal Gideon Windy Mr. Joseph A. Dodd
 —Repertory, Birmingham.

COD, sketch, in one scene, by Ida Taylor.
 May 17.
 The Lady Mrs. Bainbridge
 The Burglar Mr. S. Towers
 "Cod" Miss Ida Taylor
 —Batham Hippodrome.

COINER, THE, comedy, in one act, by Bernard Duffy. December 8.
 James Cannet Mr. Jackson Graham
 Catherine Cannet Miss Peggy McCurdy
 John Cannet Mr. Joe Roney
 Tommy McClipper Mr. J. G. Abbey
 Police Sergeant Mr. G. A. Chartres
 —Grand Opera House, Belfast.

COLLUSION, play, in one act, by "Francis Coutts." April 12.
 The Lord Mr. Murray Moore
 The Lawyer Mr. Alfred Drayton
 The Lady Miss Jane Wood
 The Lady Secretary Miss Mona Harrison
 —Apollo.

COME IN, MISS, revue, in three scenes, by E. Telford Terriss. Principal artists, E. Telford Terriss, Bennie Barrow, Nat Miller, George Rall, Lily Tando, Will Godfrey, Dora Johnston, Eileen Ward, May Yorke, Eight Saxone Girls, Four Military Maids. May 17.—Empire, Camberwell.

COMEDY OF ERRORS, THE, revival of Shakespeare's comedy by Miss Horniman's company at the opening of their London Season. December 23.

Ægeon Mr. Stanley Drewitt
 Solinus Mr. Ernest Haines
 First Merchant Mr. Gordon Fleming
 Antipholus of Syracuse .. Mr. Grendon Bentley
 Antipholus of Ephesus Mr. Herbert Lomas
 Dromio of Syracuse Mr. Cecil G. Calvert
 Dromio of Ephesus Mr. Charles Groves
 Adriana Miss Edyth Goodall
 Luciana Miss Christie Laws
 Balthazar Mr. Cecil Brooking
 Luce Miss Peggy Isitt
 Angelo Mr. Wallace Evennett
 Second Merchant Mr. Archibald McLean
 Officer Mr. Edward Nimmo
 A Courtesan Miss Amy Ravenscroft
 Pinch Mr. Napier Barry
 Emilia Mrs. A. B. Tapping
 A Servant Miss Marie Royter
 —Duke of York's.

COMMISSAIRE EST BON ENFANT, LE, comedy, in one act, by Georges Courteline. Presented by Mr. J. T. Grein's Independent War Players. July 19.

Le Commissaire M. Fernand Mailly
 Floche M. Jules Delacre
 Breloc M. Mertens
 Un Monsieur M. Florent Fels
 Monsieur Punez M. de Robin
 Mme. Floche Mlle. André Rolden
 —Kingsway.

COMPIEGNE (28 Août), 1914, play, by L. Buteaux. Presented by the Grand Guignol company. August 16.—Garrick.

CONFESSION, THE, sketch. Produced by H. E. Blatch. September.—Aldershot.

CONFESSIONS OF A WIFE, THE, play, in four acts, by Joseph Millane and Royce Carleton. November 29.

Jem Rodney Mr. John S. Millward
 Garwood Bladyn Mr. F. C. Bailey
 Braxted Hackett Mr. William Calvert
 Max Capper Mr. Fred Monti
 Roberts Mr. Robert Gurton
 Phyllis Verdun Miss Elsie Hewitt
 Leda Dalroy Miss Ethel Edwards
 Mrs. Dearing Miss Clara Cowper
 Frankie Bladyn Miss Ray Briscoe
 Nora Bladyn Miss Mabel Rose
 —Royal, Leeds.

CONSTANTINOPLE, 1915, play, in five scenes, by John F. Preston. April 19.—Rotunda, Liverpool.

CONVERTS, comedy, in one act, by Harold Brighouse (August 23, Gaiety, Manchester). September 6.
 Herbert Simpkins Mr. Fewlass Llewellyn
 Will Aspinall Mr. Lichfield Owen
 Daisy Somerset Miss Evelyn Hope
 Jim Pontifex Mr. Herbert Lomas
 —Duke of York's.

CORSICAN BROTHERS, THE, revival of play founded on Alex. Dumas's novel. (October 10, 1906, Royal, Birmingham; June 17, 1906, Adelphi; September 9, 1908, Adelphi; November 23, 1908, Adelphi.) June 14.

M. Fabien dei Franchi } Mr. Martin Harvey
 M. Louis dei Franchi }
 M. de Château-Renaud .. Mr. Franklin Dyall
 M. le Baron de Montgiron

Mr. Forbes-Robertson
 M. le Baron Martelli .. Mr. Eugene Wellesley
 M. Alfred Meynard Mr. Percy Foster
 M. Favrolles Mr. J. Cooke Beresford
 M. Beauchamp Mr. Ivo Danyers
 Antonio Sarrole Mr. Walter Howe
 Colonna Mr. Charles Glenney
 Orlando Mr. A. Ibberson
 Griffio Mr. B. Marsh-Dunn
 Boisse Mr. F. R. Francis
 Tomaso Mr. A. Lloyd
 A Surgeon Mr. H. Walter
 Servants { Mr. T. O'Brien
 Mr. M. Keen
 Emilie de Lesparre Miss N. de Silva
 Madame Savilia dei Franchi. Miss Mary Rorke
 Coralie Miss Maud Rivers
 Frisette Miss Bessie Elder
 Estelle Miss Mary Gray
 Celestine Miss Norah Allen
 Maria Miss Mary O'Neill
 —New.

COUNTESS COQUETTE, modern comedy, in three acts, translated from the Italian of Roberto Bracco by Miss D. St. Cyr, and adapted by Gilbert Cannan. August 16.
 Baroness Louisa Sangioyi .. Miss Sarah Brooke
 Baron Frederico Sangioyi .. Mr. A. Austin-Leigh
 Enrico Raneo Mr. Slaine
 Battisto Mr. George Franklin
 Giovanna Miss Iné Cameron
 —Croydon Hippodrome.

COURTSHIP, ANCIENT AND MODERN, sketch, in two scenes, by Fanny Morris Wood. June 3 (*matinée*).—Queen's.

COUSIN KATE, one-night revival of Hubert Henry Davies's comedy (August 26, 1889, Royal, Newcastle-on-Tyne; June 18, 1903, Haymarket), by the Liverpool Repertory company. May 24.

Mrs. Spencer Miss Edith Barwell
 Amy Spencer Miss Edith Smith
 Bobby Spencer Master Charles Cole
 Jane Miss Eileen Thorndike
 Rev. James Bartlett .. Mr. William Armstrong
 Kate Curtis Miss Madge McIntosh
 Heath Desmond Mr. Percy Marmont
 —Kingsway.

CRATER, THE, play, in three acts, by Mrs. J. Rice Cassidy. June 17.

Louis Becke Mr. J. Rice Cassidy
Dr. Brian Parry Mr. J. F. Rawlings
Jane Child Miss Maude Osmonde
Diana Bryce Miss Beatrice Anderson
Hypatia Hansel Miss Nancy J. Clarke
Aimée Dieudonné Miss Madge Turner
Josette Mrs. J. Rice Cassidy
—Palace, Redditch.

CRUMBS THAT FALL, THE, play, in one act, by Philip E. Hubbard. September 20.
Denny Keegan Mr. Stanley Drewitt
Steve Sutton Mr. Gordon Ash
Arthur Cavanagh Mr. Charles Groves
Nat Golding Mr. Edward Nimmo
Bobby Bland Mr. Reginald Fry
Dick Sopwith Mr. Ernest Haines
Perry Mr. Archibald McLean
Members of the Club

Messrs. Barry, Fleming, and Owen
—Gaiety, Manchester.

CUPID AND PSYCHE, sketch, played by Mabel Lait and Daley Cooper. September 6.—
London Coliseum.

CYTHEREA, lyric ballet, in four scenes, book and lyrics by A. du Plessy, music by J. de Pietra-Pertosa. Played by Mlle. Lydia Kyasht, Mlle. Janine du Plessy, Mlle. Sylvia Dancourt, M. Ernest Delaroche, M. Jean Marechal, M. Serge Litavkin. August 23.
—London Coliseum.

DARE-DEVIL DOROTHY, "revusical revue" (revised version of the musical play by Wilfrid Carr and Sparrow Harris, originally produced March 5, 1900, Opera House, Coventry, as "The Squatter's Daughter"; July 1, 1901, Royal, Stratford, as "Dare-Devil Dorothy"). Principal artists, Mr. Sid Kearns, Mr. Reginald Northall, Mr. Oswald Douglas, Mr. Charles Calvert, Miss Ida Conroy, Miss Edith Allen, Miss Ruby Mildred, the Revusical Girls. November 8.
—Granville, Walham Green.

DAIRYMAIDS, THE, revival of musical play by A. M. Thompson and Robert Courtneidge, music by Paul Rubens and A. Tours (April 14, 1906, Apollo; May 5, 1908, Queen's). May 22. Last performance (the 18th), June 5.

Lieut. Sam Brudenell, R.N.
Mr. Coningsby Brierley
Lieut. Frank Meredith, R.N.

Mr. Herbert St. John
Dr. O'Bryne, R.N. Mr. Robert Ayrton
Joe Mivens, A.B. Mr. Edwin Dodds
Lady Brudenell Miss Alice Venning
Eliza Miss Edie Martin
Winifred Miss Edith Drayson
Helen Miss Gabrielle Gordon
Miss Penelope Pychase Miss Rose Edouin
Peggy Miss Clara Beck
—Aldwych.

DANCER'S ADVENTURE, THE, ballet, in one scene, by Dora Bright. October 11.

Malfo Louis Kowalski
Carlo Gordon Cleather
Zara H. Paulo
Nino J. F. Watson
Other Bandits { R. Marra, L. Gilotti, W. Nash,
W. Power, C. Hendrick, H. Turner.

Paul Taglioni R. H. Vallis
Giulia Francesca Zanfretta
Mlle. Marie Taglioni Adeline Genée
—London Coliseum.

DANDY, THE, melodramatic comedy, in one act, by Charles Eddy. September 13.

Peter Kelly, the Dandy Mr. Yorke Stephens
James Ludlow Mr. Charles Vane
Grover Mr. Ernest Walker
Fanny Miss Rosa Lynn
—Oxford.

DARK HORSES, comedy, in one act, by Colin McDougall Stewart. July 31.

Aline Cosway Miss Muriel Pope
Tony Cosway Mr. Kenneth Kent
Hon. Alfred Cosway Mr. Ernest Haines
Hon. Mrs. Cosway Miss Clare Welby
—Gaiety, Manchester.

DAUGHTER OF BELGIUM, A, dramatic episode, in one scene, by William J. Miller. March 29.

Col. Von Strausburg Mr. W. J. Miller
Burgomaster Rouliers Mr. John Seargent
Sergeant Fritz Mr. Fred Waller
Corporal Carl Mr. Cyril Vernon
Marguerite Rouliers Miss May Fairclough
—Balham Hippodrome.

DAUGHTER OF ENGLAND, A, drama, in three acts from the French of E. V. Miller, adapted by Percy Barrow and José G. Levy (played twice-nightly). January 16.

8. Last performance (the 18th), January 16.
Sylvia Chetwynd Miss Marga la Rubia
Freda Miss Mattie Block
Otto Master William Sherlock
Hannah Miss Verita Vivien Vivien
Paul (Captain Dubois) Mr. Frank Randell
Colonel Baron von Rieter

Mr. Jerrold Robertshaw
Herman Mr. Fred Knight
Captain von Firstner Mr. Arthur Hambling
Baroness von Rieter Miss Clara Widdicombe
Commandant Furbach Mr. G. C. Boyne
Frau Furbach Miss Margaret Shelley
First German Flunkey Mr. William Olive
Second German Flunkey Mr. Edgar Black
Lieut. von Berkel Mr. Paul Hansell
Lieut. Schultz Mr. Henry Hallatt
Major Benz Mr. David Trevor
Frau Benz Miss Miriam Pritchett
Baroness von Spoulzburg Miss Daisy Sedger
Doctor von Muller Mr. Poole Kirkwood
Prince Adalbert von Mannhausen

Mr. Kendal Chalmers
German Soldier Mr. W. Arnold
An Aide-de-Camp Mr. William Abingdon
A German Frontier Guard

Mr. Stephen Langdon
First French Frontier Guard

Mr. Percy Homer
Second French Frontier Guard

Mr. Hugh Selwyn
Mrs. Chetwynd Miss Wyn Weaver

Major Chetwynd Mr. J. J. Daly
English Police Inspector Mr. Henry Brooke

First English Policeman
Mr. Clinton Summerside

Second English Policeman
Mr. C. S. Cartwright

Pierre Billy
—Garrick.

DAVID COPPERFIELD AND HIS CHILD WIFE, duologue arranged and adapted from Charles Dickens' "David Copperfield," by Julian Gade (*matinée*). July 1.—Leighton House, Kensington.

DAY BEFORE THE DAY, THE, play, in four acts, by Chester Bailey Fernald. May 19.
Last performance (the 19th), June 5.

Captain Guy Howison Mr. Lyn Harding
Sec. Lieut. Robert Cresfield Mr. Owen Nares
Capt. Richard Buckingham

Mr. Hesketh Pearson
Col. Wallingford Mr. Dawson Milward
Draper Mr. Alfred Harris
Führman Max Von Ardel

Mr. Gerald Lawrence
Karl Pulitzer Mr. Frederick Ross
Adolf Schindler Mr. A. B. Imeson
Ludwig Grunau Mr. Nigel Playfair
Herr Professor Willy Effenbach

Mr. Edmund Gwenn
Frieda Grunau Miss Clare Greet
Ruthers Miss Stella Rho

Day Before the Day, The (cont.).

Lady Lullaby Miss Elizabeth Chesney
 Mona Cressfield, Miss Stella Mervyn Campbell
 Victoria Buckingham Miss Grace Lane
 —St. James's.

DEAR EMELINA'S BOY, comedy sketch, by
 Charles Crozier, lyrics by F. V. St. Clair.
 April 26.—Edmonton Empire.

DEAR OLD SOUL, A, farcical sketch, music
 by Clara Bernard, lyrics by Nixon Grey.
 August 9.

Mrs. Bilton Mr. Martin Adeson
 Miss Clarissa Bernardo .. Miss Clara Bernard
 —Granville, Walham Green.

DEBT, THE, melodrama, in one act, by Wil-
 fred T. Coleby. April 19.

Mr. Geddington Mr. Leslie Carter
 Mrs. Geddington..... Miss Athene Seyler
 Smith Mr. Thomas Sidney
 Sarah Mann Miss Lena Ashwell
 —Coliseum.

DELAISSEE, LA, comedy, in one act, by Max
 Maurey. Presented by the Grand Guignol
 company. July 26.—Garriick.

DEMOISELLE DE MAGASIN, LA, comedy, in
 three acts, by Jean Francois Fonson and
 Fernand Wicheler. Presented by Mouru de
 Lacotte and van de Kerkhove. (Produced
 at the Gymnase, Paris, February 13, 1913.)
 January 4.

Claire Francois Mlle. Jane Delmar
 Madame Deridder Mme. Vara
 Lucette Mlle. Dieudonné
 Madame Dumont Mme. Libeau
 Germaine Mlle. Dave
 La Bonne Mlle. Mistire
 Deridder M. Libeau
 Amelin M. Dugesne
 André M. Mathot
 Henry M. Baert
 Antoine M. Desplas
 Un Client M. Duviervier
 Un Encaisseur M. Couvreur
 —Criterion.

DEPUIS SIX MOIS, play, by Max Maurey
 (produced under the title of "Wages No
 Object" at the Criterion, October 1,
 1914). Presented by the Grand Guignol
 Company. August 9.—Garriick.

DERNIERE TORTURE, LA, play, by Andre de
 Lourde and Eugene Morel. Presented by
 the Grand Guignol company. August 16.—
 Garriick.

DESERTER, THE, dramatic war episode, by
 Barry Sheil. January 4.

Captain Giraud Mr. David Leslie
 Philippe Montaudon Mr. Barry Sheil
 Marie Montaudon Miss Grace Harlington
 Celeste Miss Marie Mitchell
 Sergeant Mr. Alvin Edwards
 —Hippodrome, Chelmsford.

DEVIL AMONG THE SKINS, THE, Boccaccian
 comedy, in one act, by Ernest Goodwin
 (May 8, Repertory, Birmingham). June
 18.

The Woodman's Wife Miss Irene Rooke
 The Monk Mr. William Staveley
 The Tanner Mr. Milton Rosmer
 The Woodman Mr. F. Randle Ayrton
 —Criterion.

DEVIL'S ROSARY, THE, drama, by Henrietta
 Schrier and Lodge Percy (title afterwards
 changed to "The Blind Girl's Rosary").
 July 31.—Kelly's, Liverpool.

DEVONSHIRE GIRL, THE, revue. June 28.—
 County, Bedford.

DID YOU EVER? revue, invented and
 arranged by Jno. R. Huddleston and John
 Tither. Music by Herman Finck, Fred God-
 frey, Nat D. Ayer, Bennett Scott, Irving
 Berlin, and Sydney Baynes. July 5.

Did You Ever? (cont.).

Don Carlos Cressie Leonard
 Ramon Dolly Prince
 Bomboso Syd Howard
 Lola Josie Hammersley
 Pandero Fred Wolgast
 Birdie T. D. Newell
 Carmina Laura Vane
 Don Miguel Len Slater
 Palma Nan Chester
 Pedro Teddy Gibbs
 Dodo Barney Dixon
 —Grand Pavillon, Blackpool.

DIEU! QUE LES HOMMES SONT BETES!
 comedy, in one act, by Pierre Wolf.
 May 7.

Suzanne Mlle. Eve Lavallière
 Jules M. Joani Servais
 Henri M. André Randall
 Anna Mlle. Evelyn Rosel
 —Ambassadors.

DILEMMA, A, by Constance Campbell. Pre-
 sented by the Pioneer Players. March 7.
 Miss Ford Miss Gertrude Robins
 Mrs. Smithers Miss Wish Wynne
 Bill Watson Mr. Campbell Gullan
 —Little.

DINNER FOR EIGHT, comedy, in one act, by
 E. F. Benson. March 23.

Mrs. Audley Miss Viola Tree
 Capt. Audley Mr. Charles Pearce
 Mrs. Montague Miss Marjorie Deane
 Zink Miss Maidie Hope
 —Ambassadors.

DIVISION BELL, THE, play, by Arthur H.
 Adams (afterwards called "Mrs. Pretty
 and the Premier"). December 4.

William Power Mr. Arthur Bouchier
 Martha Callender Miss Bessie Major
 Herbert Dix Mr. Christopher Steele
 Ernest Bristed Mr. H. Manning Haynes
 Edward Vyce Mr. Henry Wolston
 Vernon Harrington .. Mr. Murray Carrington
 Charles Lukin Mr. Ray Raymond
 Gregory Mr. Herbert Bunston
 Patrick O'Reilly Mr. Claude Edmonds
 Effie Bimm Miss Lydia Hayward
 Mabel Cusack Miss Ethel Carrington
 Maid Miss Annie Stuart
 Helen Pretty Miss Kylie Bellew
 —Prince of Wales's, Birmingham.

DIVORCE WHILE YOU WAIT, a "brief" in
 one act by George Paston and Francis
 Coutts. (February 15, Hippodrome, Man-
 chester.) February 22.

Thomas Challenger..... Mr. Arthur Bouchier
 Brown..... Mr. Claude Edmonds
 The Hon. Mrs. Featherleigh
 Miss Violet Vanbrugh
 —London Coliseum.

DIVORCEE, THE, sketch, by H. Brinsley Hill.
 January 19.—Empire, Glasgow.

DO BE CAREFUL, revue, in three parts,
 written, composed, and invented by Charles
 Kay. Principal artists, Percy Kingdon, Joan
 Dudley, Lola Trent, Charles Kay. (April
 5, Coliseum, Bury St. Edmunds.) May 10.
 —Camberwell Empire.

DOING THEIR BIT, sketch, in one act, by
 Charles H. Longden. June 7.

Gordon Strange Mr. Chas. H. Longden
 Dr. Griffen Mr. John Halifax
 Noggs Mr. James Wilkinson
 Edith Miss Amy F. Millar
 —Royal, Leamington Spa.

DON'T ARGUE, revue, in three scenes, book,
 lyrics and music by George Campbell and
 Allan Grey. Principal artists, Ted Waite,
 Joe Young, Harry Sims, Minna Moore,
 Lance George, Fabbie Benstead, Andy
 Clark. August 23.—Wilkesden Hippodrome.

DON'T BE SILLY, revue, in ten tableaux, by Leonard Mortimer. (Originally produced under the title of "The Glorious Day," December 26, 1914, Playhouse, Llanhilleth.) August 16.—Camberwell Empire.

DON'T TEMPT ME, "musical mixture in three efforts." Book and lyrics by George Arthurs; music by Louis Jerome; produced by Gus Sohlike. Principal artists, Goodfellow and Gregson, Sybil Conlthurst, Guy Vivian, Edmund Lea, Mollie Ramsey. July 19.—Shepherd's Bush Empire.

DREAM GIRL, THE, musical comedy revue, book by Norman H. Lee, music by Joe Morrison. (October 11, Royal Palace, Ramsgate.) Principal artists, Mr. Edwin Sykes, Mr. Frank Wignall, Miss Blowden Butcher, Miss Daisy Squeleh, Mr. Bert Groves. November 1.—Empire, Penge.

DREAMERS, THE, historical drama, in three acts, by Lennox Robinson. February 10.

John Brady	Mr. Arthur Sinclair
Robert Brady	Mr. A. Patrick Wilson
Martin Brady	Mr. U. Wright
Robert Emmet	Mr. Fred O'Donovan
Lacey	Mr. Eric Gorman
Sarah Curran	Miss Sara Allgood
Henry Howley	Mr. J. M. Kerrigan
Thomas Freyne	Mr. James Smith
McCartney	Mr. Sean Connolly
Hannay	Mr. H. E. Hutchinson
Morrissey	Mr. J. M. Kerrigan
Trenaghan	Mr. Philip Guiry
Peter Freyne	Mr. George St. John
Roche	Mr. J. A. O'Rourke
Mulligan	Mr. William Shields
Julia	Miss Kathleen Drago
Jerry	Mr. Thomas O'Neill
Jim	Mr. J. F. Barlow
Peter Flynn	Mr. Sydney J. Morgan
Felix Rourke	Mr. J. M. Kerrigan
Larry	Mr. J. M. Kerrigan
Con	Mr. Sean Connolly
Mickey	Mr. Michael Conniffe
Kate	Miss Sheila O'Sullivan
Mary	Miss Cathleen McCarthy
Quigley	Mr. Eric Gorman
Phillips	Mr. Fred Harford
Mike	Mr. J. A. O'Rourke
Mangan	Mr. Sean Connolly
Mrs. Dillon	Miss Ann Coppinger
Mrs. Palmer	Miss Helen Molony
Jane Curran	Miss Nora Desmond
Major Sirr	Mr. Philip Guiry
Jones	Mr. H. E. Hutchinson

—Abbey, Dublin.

DRIFTWOOD, play, in one act, by Seumas O'Kelly. October 11.

Mr. Drake	Mr. Stanley Drewitt
Mrs. Drake	Miss Muriel Pope
Maurice Hamlyn	Mr. Grendon Bentley
Kendal Nugent	Mr. Charles Groves
Mrs. Nugent	Miss Amy Ravenscroft
A Maid	Miss Marie Leman

—Gaiety, Manchester.

DUCHESS'S DIAMONDS, THE, play, in one act, by Cecil Humphries. December 6.

Hon. Ivor Fenton	Mr. Herbert Waring
Hudson	Mr. Frank Haldon
Mrs. Lathbury	Miss Kate Cutler

—Pavilion, Glasgow.

DUCKS AND QUACKS, musical comedy revue, book by Herbert C. Sargent, lyrics by Hugh E. Wright, music by Kennedy Russell. Principal artists, Mr. Walter Passmore, Miss Agnes Fraser, Mr. Johnny Danvers, Mr. Jimmie Watson, Miss Connie Crighton, Miss Lucy Mills, Miss Doris Barrington, Miss Florence Phillips, and Eight Dancers. December 13.—Hippodrome, Golder's Green.

DUMMY, THE, comedy, in four acts, by Harvey J. O'Higgins and Harriet Ford. (Atlantic City, March 12, 1916; Hudson Theatre, New York, April 13, 1914.) September 21. Last performance (the 30th) October 16.

Barney Cooke	Mr. Lauri de Frece
Trumbell Meredith	Mr. Owen Roughwood
Agnes Meredith	Miss Irene Browne
Beryl Meredith	Miss Peggy Andrews
Babbing	Mr. Ambrose Manning
Corcoran	Mr. Arthur G. Leigh
Fisher	Mr. Cecil Bevan
Spider Hart	Mr. Julian Royce
Rose Hart	Miss Barbara Gott
Sinker	Mr. Oswald Marshall
Pat. Geoghegan	Mr. George Shelton
Waiter	Mr. Alfred Toosé
Officer	Mr. George Walters

—Prince of Wales's.

DUTY, farce of County Cork rural life, in one act, by Shamus O'Brien (December 16, 1913, Abbey Theatre, Dublin). June 28.—London Coliseum.

EARLY HOURS, play, in one act, by Inglis Allen. October 11.

Harry Warren	Mr. Ernest James
Reggie Proud	Mr. Bert Dench
Mr. Warren, sen.	Mr. J. O. Stewart
Sir Samuel Blatchcock ..	Mr. Fred A. Marston

—Paisley, Paisley.

EAST END GIRL, THE, sketch, by Mrs. T. Elder Hearn. February.—Palace, Bath.

EAST WINDOW, THE, comedy, in one act, by Walter R. Matthews. Produced by the Altrincham Garrick Society. November 17. —Unitarian Schools, Altrincham.

EASY MONEY, comic skit, in one act, by Norman H. Lee. September 20.

Trotter	Mr. Eddie Foster
Lizzie	Miss Lydia West

—Palace, Bow.

EMERGENCY CASE, AN, play, in one act, by Stratton Strawless, played by Ethel Warwick and company. May 24.—Golder's Green Hippodrome.

ENEMY IN OUR MIDST, THE, drama, in four acts, by G. Carlton Wallace. September 13.

Lord Northwood	Mr. John Parker
Henry Carstone	Mr. J. Forbes Knowles
Basil Stanhope	Mr. Frederick D. Daviss
Major Thurston	Mr. Robert Alison
Hermann Klost	Mr. Norman A. Overton
Friedrich Baumer	Mr. Chas. Mervyn
Rev. Kingsley	Mr. William Tarbert
Peter Streaker	Mr. Harry Benson
Sergeant Barnes	Mr. Fred May
Ralph Morton	Mr. Frank Halstead
Mrs. Stanhope	Miss Mabel Mannering
Peggy Piper	Miss Laurie Potter
Elise Carstone	Miss Maisie Hanbury

—Dalston.

ENFANT PRODIGE, L', revival of Michael Caree's musical play without words. (June 21, 1890, Cercle Funambulesque, Paris; March 31, 1891, Prince of Wales's, London.) November 20. Last performance (the 42nd), March 18. An extra special performance was afterwards given at H. Majesty's on December 22.

Pierrot, junior	Mlle. Andrée Mielly
Madame Pierrot	Mme. Eugénie Nau
Phrynette	Mlle. Yvonne Arnaud
Pierrot, senior	M. Gilbert Dalleu
The Baron	M. Louis Gouget
The Servant	Mr. George Welch

—Duke of York's.

ENTERPRISING HELEN, comedy, in three acts, by Francis Coult. (June 7, Royal Brighton.) In the Brighton production Miss Cecilia Loftus, Mr. Charles Quartermaine, and Miss Pollie Emery were in the cast. July 7. Last performance (the 31st), August 2.

Ernest Sinclair Mr. Herbert Waring
Don Luis del Panza Mr. E. Dagnall
Sir Daniel Dollary, M.P., etc.

Mr. Lennox Pawle
Charles Cranbury Mr. Ben Webster
Thomas Mr. C. A. White
Mrs. Sinclair Miss Jessie Winter
Lady Dollary Miss Gladys Mason
Daisy Henley Miss Dorothy Radford
Paterson Miss Barbara Gott
Helen Grant Miss Mary Clare
—Vaudeville.

ET PUIS BON SOIR, play without words, by Ruby Ginner. (Matinée.) December 27.—Hippodrome, Golder's Green.

EVE OF LIEGE, THE, sketch, by Norman H. Lee. June 21.

Col. Descampes Mr. Wallé Spinner
Louise Miss Stella Gladwin
—Palace, Bradford.

EVER BEEN HAD? revue, by Charles Baldwin and Nat Lewis, music by Maurice Scott. March 15.

Joshua Jinks Mr. Nat Lewis
Harry Manners Mr. Leslie Deane
Algie Mr. Harry Barr
Bertie Mr. Roland Evans
Chaufeur Mr. Theo Leslie
First Passport Officer .. Mr. Herbert Masters
Second Passport Officer .. Mr. Hal Byford
Harem Dancer Miss Grace Sheffield
Alice Miss Lennie Hill
Zovah Miss Dorothy Seacombe
Popsy Wood Miss Tina Campbell
—Middlesex.

EVERYBODY SATISFIED, "farceful frolic set to music," in two acts. February 22.

Admiral Kingston, R.N. Mr. Fred C. Biron
Lieut. Kingston, R.N. Mr. Gordon Denby
Mrs. Pontifex Miss Mary Alexander
Poppy Ware Miss Peggy Leicester
Lady Lydia Lightfoot .. Miss Violet B. Weaver
Jimmy Mr. Frank Searle
Dennis Mr. Geo. Russell
Mrs. Short Miss Cecilia Maude
Mary Mortimer Miss Maisie Lynn
Jennie Miss J. Balfe
Carrie Miss Flo Hurst
Florrie Miss L. M. Howe
Marjory Miss Florence Hunt
Alicia Miss F. Hall
Clarice Miss Daisy Moore
Beatrice Miss Muriel Watson
Nora Miss N. Jackson
Alice Miss Phyllis Ware
Kitty Miss Dora White
Maud Miss Elsie Payne
—Grand, Manchester.

EVERYMAN, musical version of the old Morality play, by Liza Lehmann. (Matinée.) December 28.

Everyman Miss Edith Clegg
Good Deeds Mme. Miriam Licette
Knowledge Miss Maud Murray
Fellowship Mr. Alfred Heather
Riches Mr. Frederick Ranalow
Messenger Mr. Herbert Langley
Death Mr. Frederic Austin
Beauty Miss Eda Bennie
Discretion Miss Ethel Toms
Five Wits Mr. Denis Byndon-Ayres
Strength Mr. Arthur Wynn
Priest's Voice Mr. Herbert Langley
—Shaftesbury.

EV'RY LITTLE 'ALPS, extravaganza, comedy, by Billy Merson. April 19.—Empress, Brixton.

EXCUSE ME, a "Pullman Carnival, in Three Sections," by Rupert Hughes. (Produced in America, Allantown, Pa., January 13, 1911; Gaiety, New York, February 13, 1911.) March 6. Last performance (the 33rd), April 3.

Harry Mallory Mr. Donald Calthrop
Ira Lathrope Mr. John Clulow
Rev. Joshua Temple Mr. Louis Payne
Jimmy Wellington Mr. Robert Fisher
Roger Ashton Mr. Arthur Greenaway
Harold Wedgewood Mr. E. H. Kelly
The Porter Mr. Willis Sweatman
The Conductor Mr. Henry Wenman
Lieut. Hudson Mr. Alonzo Price
Lieut. Shaw Mr. Charles King
First Highwayman Mr. George Arditt
Second Highwayman Mr. William Cook
Rev. Charles Selby Mr. Walter Luck
Yvonne Dauvray Miss Yvonne Arnaud
Catherine Llewellyn Miss Marjorie Willis
Ann Gattie Miss Christine Silver
Mrs. Joshua Temple Miss Annie Hill
Mrs. Jimmy Wellington .. Miss Sarah Brooke
Mrs. Witcombe Miss Chloe O'Hara
The Train Butcher Mr. Cecil J. Woodings
Snooziums By Himself
—Garrick.

EXCHANGE, play, in three acts, by Paul Claudel, English version by Dr. Rowland Thurnam. Presented by the Pioneer Players, May 2.

Martha Miss Cathleen Nesbitt
Louis Laine Mr. Eric Stord
Léchy Elbernon Miss Auriol Lee
Thomas Pollexfen Mr. Stanley Turnbull
—Little.

EXCHANGE HOTEL, THE, an "exposure" in one act, by Brandon Fleming and H. Manning Haynes. October 1.

Geoffrey Rickards Mr. Arthur Bouchier
Clandon Mr. Clifford Heatherly
Lord Southdown Mr. Henry Wolfson
Mrs. Clavering Miss Kyle Bellew
—King's, Glasgow.

EXTRA SPECIAL, play, in one act, by Margaret Storis Turner and Another. June 1. (Matinée.)

Mr. Tudor Mr. Edmund Gwenn
Mr. Crow Mr. E. J. Caldwell
Horace Bibbins Master Jack Renshaw
Rose Bennett Miss Hilda Trevelyan
—Haymarket.

EYVIND OF THE MOUNTAINS, Icelandic play, in four acts, by Johann Sigurjonsson, translated by Sir Sydney Olivier. Presented by the Stage Society. June 13.

A Shepherd Boy Master Roy Royston
Gudfinna Miss Agnes Thomas
Oddny Miss Dorothy Warren
Halla Miss Helen Haye
Kari Mr. Leon Quartermaine
Magnus Mr. A. Corney Grain
Sigrid Miss Grace Sweeting
Arnes Mr. Robert Farquharson
Bjorn Mr. Hubert Carter
Arngrim Mr. H. R. Hignett
Ion Mr. Alfred Harding
Ion's Wife Miss Nancy Munro
A Peasant Mr. Leonard Calvert
Another Peasant Mr. Alexander Sarnar
A Workman Mr. George Laundry
The District Magistrate

Mr. A. Harding Steerman
Tota Miss Agnes Carter
—Court.

FADS AND FANCIES, revue, in four scenes, libretto and lyrics by Joseph Hayman, music by Herman Darewski, produced by Robert Marks. (September 27, Empire and Hippodrome, Bristol.) Principal artists, Joe Hayman, Horace Lane, Gladys Huxley, Nora Guy, Billy Stewart, Joseph Victor, Josephine Brookes, Elsie Piddock, Roy Jeffries, Gordon Browne, Edw. Dignon, Lottie Stone's Dancers. October 18.—New Cross Empire.

FAIR INTRUDER, THE, dramatic sketch, founded on an incident in the career of Lord Byron, by Gwen Lally. (*Matinée*.) July 1.—Leighton House, Kensington.

FAITHFUL, THE, Japanese tragedy, in three acts, by John Masefield. December 4.

Asano Mr. E. Stuart Vinden
Kurano Mr. E. Ion Swinley
Shoda Mr. Noel Shammon
Kira Mr. Felix Aylmer
Sagisaka Mr. Joseph A. Dodd
Kamel Mr. Paul Smythe
Honzo Mr. Dennis Tremayne
Girl of Kira's Palace Miss Betty Pinchard
Woman of Kira's Palace Miss Cathleen Orford
The Envoy Miss Clive Currie
A Poor Girl Miss Mary Merrill
Lady Kurano Miss Margaret Chatwin
Captain of Kira's Guard Mr. Frank D. Clewlow
Chikara Mr. John Dunn-Yarker
First Ronin Mr. Clive Currie
Second Ronin Mr. E. Stuart Vinden
Third Ronin Mr. Paul Smythe
Fourth Ronin Mr. Ivor Barnard
Fifth Ronin Mr. Dennis Tremayne
Herald Mr. Barry V. Jackson
Ono Mr. Noel Shammon
—Repertory, Birmingham.

FANNY'S FIRST PLAY, revival of George Bernard Shaw's play. (April 19, 1911, Little.) February 13. Last performance (the 49th) March 27.—Kingsway.

FATAL TYPIST, THE, duologue, by Sir J. M. Barrie. Played by Miss Gladys Cooper and Mr. Gerald du Maurier. Produced on the occasion of the *matinée* in aid of the Australian wounded. November 19.—His Majesty's.

FAUST, revival of Gounod's opera (Theatre Lyrique, Paris, 1859; His Majesty's, London, January 23, 1864), during the Beecham-Courtneidge season. October 13.—Shaftesbury.

FEMME CHARMANTE, UNE, play, in one act, by André Mycho. (Opening of French season by Grand Guignol Company.) June 14.

Le Comte M. Gouget
Le Baron M. Montell
André Brillot M. Villers
Clara Mme. Renée Gardès
La Baronne Mme. Lebreton
Mme. Brillot Mme. Josa Milan
—Coronet.

FINE FEATHERS, revue, in four scenes, book and lyrics by Mary Moran, original melodies by Bert Lee and Dudley Powell, produced by Harry T. Butler. Principal artists, Harry Roxbury, Mary Moran, Austin Fairman, Hilda Cross, Queenie Hill, Harold G. Brewer, Edwin Day, Harry Deen, Kathleen Hermon. September 6.—Hippodrome, Cheltenham.

FIVE BIRDS IN A CAGE, playlet, by G. E. Jennings. (Recruiting Bands *matinée*.) March 19.

Susan, Duchess of Wiltshire Miss Helen Haye
Leonard, Lord Porth Mr. Allan Aynsworth
Bert, Workman Mr. Godfrey Tearle
Horace, Lift Man Mr. Gordon Barker
Nelly Miss Marie Löhr
—Haymarket.

FIVE MINUTES PAST FOUR, musical comedietta, in one act, by Harry Farnsworth and Ida Sargent. April 28.—Mechanics' Hall, Nottingham.

FLAMBEE, LA, play, in three acts, by Henry Kistemaekers. (An English version, by Peter le Marchant, named *The Turning Point*, was produced by Sir George Alexander at the St. James's on October 1, 1912.) March 8.

Lieut.-Col. Felt M. Duquesne
Marcel Beaumont L. Mathot
Comte Bertrand de Mauret G. Libeau
Monseigneur Jussey Y. Servais
Julius Glogau G. Despias
Baron Stettin R. Tourneur
Procureur de la République L. Baert
Le Maire de Mijoux G. Duvivier
Le Juge d'Instruction J. Daye
Justin Mertens
Garde Champêtre Mussière
Berthot Desjardins
Yvonne Stettin Mlle. Depernay
Thérèse Deniau Minne
Annette Vara
Monique Felt Yvonne Mirval

This piece was revived for a short run at the New on April 3. —Criterion.

FLASH OF LIGHTNING, A, one-act play, by Norman McKeown. March 24.

Mrs. Turland Miss Madge McIntosh
Annie Miss Edith Smith
Alf Mr. William Dexter
George Mr. William Armstrong
Dr. Thompson Mr. Percy Marmont
Police Sergeant Mr. Arthur C. Rose
Police Constable Mr. Oscar Waddington
Henry Turland Mr. Harvey Adams
A Magistrate Mr. Wilfred E. Shine
—Repertory, Liverpool.

FLORODORA, revival of musical comedy by Owen Hall and Leslie Stuart. Lyrics by Boyd Jones and Paul Rubens. (November 11, 1899, Lyric.) (The part of Tweedlepunch in the revival was later played by Mr. Edward Lewis, and when the piece was transferred to the Aldwych on April 19, Miss Clara Beck took up the part of Lady Holyrood.) Last performance (the 90th) May 8. February 20.

Anthony Tweedlepunch Mr. Ben Nathan
Cyrus Gilfain Mr. Scott Russell
Frank Abercoed Mr. Jamieson Dods
Capt. Arthur Donegal Mr. Herbert St. John
Leandro Mr. G. H. Asquin
Paul Grozon Mr. James Wright
J. Tudon Mr. Cyril Bell
S. Gibbons Mr. Fred Dent
Tennyson Sims Mr. Erskine Lang
Ernest Pym Mr. Dudley Maurice
Mon. Le Blanc Mr. Billy Reynolds
Reginald Langdale Mr. Harry Hilliard
Footman Mr. Frank Prebble
Carmen Miss Wilding
Valleda Miss Ephraim MacLaren
Ine Miss Kitty Bell
Jose Miss Connie Hazelden
Juanite Miss Anuta Louis
Violante Miss Gracie Baker
Calistra Miss Dorothy Clifford
Mamie Miss Jane Dawn
Angela Gilfain Miss Julia James
Lady Holyrood Miss May Leslie Stuart
Daisy Chain Miss Marie Clements
Lucy Ling Miss Margaret Mitchell
Lottie Chamber Miss Violet Bryce
Cynthia Belmont Miss Noel Barker
Xenia Dillon Miss Olive Royston
Clarice FitzClarence Miss Violet Heath
Typewriter Miss Phyllis Grosvenor
Dolores Miss Evie Greene
Pretty Maidens: Misses Amy Preston, Esme Manette, Marion Robinson, Mia Sylvellin, Marie Glier, Violet Heath.

—Lyric.

5064 GERRARD, revue, in two acts and twelve scenes, by Cosmo Gordon Lennox and Robert Hale, additional scenes by C. H. Bovill, music arranged by Willy Redestone, with special numbers by the Two Bobs, dances and ensembles by J. W. Jackson. Stage production by Herbert Bryan. Principal artists: Mr. Robert Hale, Miss Phyllis Monkman, Mr. Clyde Cook, Miss Lee White, and Miss de Bausche. March 19.—Alhambra.

FOLLOW THE FRILL, revue, book and lyrics by R. Claud Jenkins, music by David Comer. Principal artists: Violet Denzil, Dulcie Dalmar, Adrienne Sordini, Bert Beswick, George Bealby, Lawrence Russell, Cecil Stafford, Vernon Raymond, Charles Penson. August 30.—Hippodrome, Poplar.

FOLLOWERS, comedietta, by Harold Brighouse. (April 19, Prince's, Manchester.) June 2.

Lucinda Baines Miss Irene Rooke
Helen Masters Miss Dorothy Ripley
Susan Crowther Miss Hilda Davies
Colonel Redfern Mr. F. Randle Ayrton
—Criterion.

FOOL, THE, comedy sketch, in one scene, by Robert Leonard. Palace, Bradford, February 15. February 22.

Yonkel Mr. Murray Leonard
Elinor Crowd Miss Margaret Scudamore
Kickem Mr. Fred Forrest
—Metropolitan.

FOOLERY, comedy, in verse, by Robert Vansittart. (Matinée.) May 25.

Charles IX., King of France. Mr. Miles Malleston
Henry, King of Poland Mr. Cecil P. Pearce
Henry, King of Navarre

Mr. E. Harcourt-Williams
Nantouillet (Provost of Paris)

Mr. William Farren
Louis Mr. Owen Nares
Geneviève Miss Maïre O'Neill
—Little.

FOR ENGLAND, HOME, AND BEAUTY, melodrama, in four acts and twelve scenes, by Andrew Emm. May 22. Last performance (the 102nd) August 7.

Richard Elton Mr. Henry Lonsdale
Maurice Latimer Mr. Arthur Poole
Lord Harry Leyton Mr. Gerald Henson
Jerry Lee Mr. Matt Wilkinson
Cliffon Rayne Mr. Hugh Montgomery
Abraham Schultz Mr. Fred C. Imbert
Dr. Langdale, R.A.M.C. Mr. Arnold Winters
Herr Riche Mr. Hart Lindsay
Jackson Mr. Walter Johnstone
James Mr. Harry Hornsby
John Mr. Frank Earlsworthy
Tommy Master Alfred Sydney
P. C. Brook Mr. George Maxted
Tom Berry Mr. Harold Martin
James Baker Mr. Alfred Mills
Von Bercham Mr. John Sargent
Teddy Bush Mr. Andrew Emm
General West Mr. George Mitchell
Sergt. Cross Mr. Walter Hurley
Heinrich Mr. F. G. Underwood
Honslette Mr. Phil Harper
Houseman Mr. Alfred Ridgeway
Klooke Mr. Charles Clifton
Jack Green Mr. George Belmore
Alice Smith Miss Mary Willis
Maggie Standish Miss Eleanor Moore
Gertie Brown Miss Phyllis Harwood
Elsie Davies Miss Edna Burne
Florrie Newman Miss Grace Arthurs
Betty Evans Miss Bessie Walters
May Lee Miss Muriel Dean
Lucy Rayne Miss Rose Ralph
—Prince's.

FOR HER CHILDREN'S SAKE, drama, by Theodore Kremer. January 18.—Royal, Stratford.

FOR KING AND COUNTRY, military and naval revue, invented and arranged by John Tiller. July 3.—Grand Ballroom, Winter Gardens, Blackpool.

FOR MOTHER COUNTRY, patriotic pageant, music arranged by J. Wool Gagg and Tom Cheetham. Produced by Pauline Rivers. July 3.—Grand Ballroom, Tower, Blackpool.

FOR RUSSIA, legend of Russian history, in one scene, by John Pollock. January 4. The Emperor Alexander I.

Mr. F. Ambrose Flower
Baron Diedriechs .. Mr. Charles H. Mortimer
Captain Gregor Mr. James Parker
Moritz Mondstein Mr. Percy R. Goodyer
Lieutenant Durov Mme. Lydia Yavorska
—London Coliseum.

FOR SERBIA, patriotic sketch, by Maxime Zlatogor. (Matinée.) March 16.

Issailo Kostitch Mr. Geo. H. Asquin
Radko Mr. Dudley Maurice
The Pope Mr. John Sandbrook
Kostitch's Grandchild Miss Lennie Deane
A Captain Mr. Jack Desmond
A Red Cross Nurse Miss Royston
—Lyric.

FOR THE FLAG WE LOVE, dramatic episode, by E. Norman Torry. May 3.—Camberwell Empire.

FOR THE LAND SHE LOVED, historical Irish melodrama, in four acts, by P. J. Bourke. November 15.

General Munro Mr. John Connolly
George Maurice Gray Mr. Jack Sullivan
Dermot McMahon Mr. M. Carolan
Squire Gray Mr. J. Nevin
Colonel Johnston Mr. P. J. Bourke
Colonel Bruce Mr. Alexander Dare
Sergeant Louth Mr. Robert Hardinge
Matt McGrath Mr. C. Healy
Shamus O'Flynn Mr. J. L. Hill
General Sir John Nugent Mr. Morris Dunn
Captain Adair Mr. Felix O'Brien
Nora McGrath Miss Violet Younger
Sheila De Lacy Miss Lily Roberts
Lady Lucy Nugent Miss Kitty Carrickford
Betsy Gray Miss Peggy Courtney
—Abbey, Dublin.

FORKED LIGHTNING, comedy, in three acts, by Keble Howard. April 15. Produced at the Vaudeville on June 11 as "The Green Flag," which see.

Sir Hugh Brandreth, K.C.

Mr. Arthur Bouchier
A Postman Mr. W. S. Hartford
A Porter Mr. J. Edward Pearce
Lady Brandreth Miss Margaret Shelly
Connie Miss Pearl Keats
Mrs Kesteven Miss May Whitty
Lady Milverdale Miss Jessie Bateman
Janet Grierson Miss Ethel Carrington
Mrs. Luckman Miss May Whitty
A Maid Miss Edith Bingham Hall
—Lyceum, Edinburgh.

FORTUNE FAVOURS FOOLS, comedy sketch, by Robert Overton. May 3.—Queen's Park Hippodrome, Manchester.

FORTY WINKS, "a mystifying spectacle, in four tabloids." Presented by Henry Tress. October 11.

Lord Windermere Mr. Chris Olgar
Kitty Trevelyan Miss Letty Paxton
Sam Wyde Mr. James Ferguson
Tod Sloan By Himself
Jarvis Mr. Chas. Furness
Ditton Frank de la Rue
Charles Morritt By Himself
Croston Dicky Brunton
—Empire, Penge.

FRENCH LEAVE, play, adapted by Percy J. Barrow from "La Nouvelle Bonne" of V. Miller. Presented by the Grand Guignol Company. August 2.—Garrick.

FRILLS AND FANCIES, revue, presented by the Novelties Production Company, produced by Harold Batt. Principal artists, The Hannaway Brothers, Miss Mabel Thorne, Miss Bessie Benson, Mr. Harry Arthurs, Mr. Leslie Duncan, the International Troupe. November 22.—Camberwell Empire.

FROM PEKIN TO PARIS, revue, in five scenes, by Matt Melrose. August 2. Hippodrome, Dover, August 16.

Pilkington Potts Mr. Jackson Owen
One Lung Mr. Phil Inglis
Arthur Potts Mr. Arthur H. Gilbert
Chi-Chang Mr. Bert Clifford
Mimosa San Miss Marjorie Seymour
Lady Caraway Miss Minnie Dean
Miss Elsie Tangobilt Miss Lalla Melrose
—Brixton.

FUGUE DE MME. CARAMON, LA, drama, in one act, by Pierre Jeannot. Presented by the Grand Guignol Company. July 26.—Garrick.

GAMBLERS ALL, play, in four acts, by May Martindale. June 9. Last performance (the 93rd) August 28.

Harold Tempest Mr. Gerald du Maurier
Sir George Langworthy .. Mr. Chas. V. France
Major Stocks Mr. Lyston Lyle
Robert Langworthy Mr. J. V. Bryant
Freddie Tiewell Mr. Forrester Harvey
Fox Mr. Henri Laurent
Bates Mr. Frederick Culley
Richards Mr. F. J. Arlton
Lady Langworthy Miss Madge Titheradge
Ruth Langworthy Miss Doris Lytton
Millicent Hope Miss Hilda Moore
Sybil Campbell Miss Agnes Glynn
Mrs. Stocks Miss Frances Wetherall
Molly Miss Joy Chatwyn
Dolly Miss Dorothy Fane
John Leighton Mr. Lewis Waller
—Wyndham's.

GARDIENS DE PHARE, drama, in one act, by Paul Autier and Paul Cloquemin. Presented by the Grand Guignol Company. June 28.

Yvon M. Gouget
Brehayn M. Chaumont
—Coronet.

GATES OF MERCY, THE, play, in seven scenes, by George A. de Gray. May 17.

Father O'Connor Mr. Henry Scatchard
Lucien Dayne Mr. Geo. A. De Gray
Geoffrey Dayne Mr. Albert Granville
Colonel Anthony Wynter, V.C. Mr. L. Leicester
Billie Hitchens Mr. Bert Randall
Sergeant Simmons Mr. Douglas Gillatt
Mrs. Grabb } Miss Etta Turner
Louisa Grabb }
Sheelah Desmond Miss Cara Grace
Mrs. Dayne Miss Irene Atchinson
—Osborne, Manchester.

GERMAN SPY, THE, sketch, by E. Norman Terry. Played by Milton Coutts's Company. May 24.—Camberwell Empire.

GET OVER THERE, military revue, in five scenes, by Edward Delome and Jack Foley. Principal artists, Edmund Blake, Lulu Fancourt, Harry Maxam, Sybil Hammersley Bass Styles, Gwendoline Sanderson, Daisy Delome, Charles Wragg, John Stronge, Shannon and Poole, Aileen Delmore, G. Taylor, T. Cardiff. June 21.—Surrey.

GIP, dramatic sketch, in one act, by Andrew P. Butcher. August 9.

Dan Carroll Mr. Jack Kirkham
Oswald Stone Mr. W. Albert Ainsworth
Blinks Mr. Arthur Hutchinson
Mrs. Carroll Miss Ada Crampton
Billy Carroll Master Benny Rowntree
—Royal, Darwen.

GIPSY GIRL, THE, operetta, by Charles Boulton. June 7.—Coliseum, Goole.

GIRL IN THE TAXI, THE, revival of the musical play; in three acts, adapted from the German by Frederick Fenn and Arthur Wimperis, with music by Jean Gilbert (September 5, 1912, Lyric). January 23.—Garrick. Transferred to the New, March 1. On February 22 the principal part was taken up by Mlle. Lyaba Liskoff. The piece was transferred to the Criticon on March 15. Last performance (the 155th) May 29.

GIRL WHO BROKE HER MOTHER'S HEART, THE. See "The Law and the Girl."

GIRL WHO STAYED AT HOME, THE, drama, in seven scenes, by Clifford Rean. December 3.

Jim Fisher Mr. Harry Tresham
Mary Fisher Miss Florence Melrose Millett
Ezekiel Potter Mr. John Burton
Hoppy Jones Mr. Leo Montgomery
Arthur Salter Mr. Hardy Macro
Weedon Salter Mr. Lester Barrington
Ethel Salter Miss Bessie Thompson
Walters Mr. Walter Newell
Dave Pottle Mr. Harvey Webster
Simon Snuffler Mr. Western Beecher
Sally Buck Miss Winnie Webster
—Osborne, Manchester.

GIRL WHO WAITS AT HOME, THE, drama, by A. Myddleton Myles (previously produced under title of "War, Red War"). August 2.—Elephant and Castle.

GLORIOUS DAY, THE, patriotic musical war revue, in two parts, divided into thirteen tableaux, by Leonard Mortimer. (December 26, Playhouse, Llanhilleth.) February 15. (New version under title of "Don't Be Silly," presented at the Camberwell Empire, August 16.)

The War Lord }
Herr Karl Schotzer... } Mr. Leonard Mortimer
Billy Binloss }
Count Paul Schuman Mr. Ernest Griffen
Lieut. Harry Lenmore Mr. Will Lenton
Sergt. Samson Mr. Fred Russell
Alfy Tenderbud, aged 86 Mr. Fred Mace
Tony Evans Mr. Louis Gaye
Timothy Tennant Mr. Sammy Johns
Noah Binloss Mr. Fred Mace
Hannah Lorrie Miss Olive Dent
Ernestine Ardenne Miss Grace Gallimore
Molly Wedlake Miss Peggy Wyse
Rosette Miss Ida Clifford
John Bull Mr. Fred Russell
The Man in the Street Mr. Will Lenton
Public Opinion Mr. Sammy Johns
Sandy Boy Mr. Paul Bonar
Mrs. Mcquire Mr. Almyr Vane
Britannia Miss Winifred Rees
The Mother Superior Miss Kitty Grey
The Countess of Waterloo .. Miss Cissie Morris
The Prince William Mr. Will Lenton
Joe Hoskins Mr. Sammy Johns
The Abbé Leman Mr. Almyr Vane
Captain Howard Mr. W. Hirman
Marie Miss Ruby Hirman
The General at Rheims Mr. Lue Walsh
Peace Miss Ida Clifford
Conscience Mr. J. W. Hawkes
—Elephant and Castle.

GO TO JERICHO, musical piece, in three scenes, by George Arthurs, produced by Gus Sohlke. February 22.—Oxford.

GOD SAVE THE EMPIRE, patriotic sketch, by Fred A. Ellis. First London production. June 7.

Captain Norton, V.C. Mr. Fred A. Ellis
Arthur Norton Mr. Stanley Yorke
Herman Schmitz Mr. Harry Reynolds
Sergeant Mr. Sidney Percival
Mary Melville Miss Florence Maye
Polly Andrews Miss Doreen O'Connor
—Hippodrome, Rotherhithe.

GODEFROI AND YOLANDE, tragedy, by Laurence Irving (March 13, 1896, Chicago), presented by the Pioneer Players at their nineteenth subscription performance on the first anniversary of Laurence Irving's death. May 30.

Nimue Miss Florence Glossop-Harris
Izabeau Miss May Haysack
Clarissant Miss Doreen Whitten
Elaine Miss Marjorie Gabain
Megarde Miss Charlotte Granville
Lisette Miss Blanche Finglestone
The Doctor Mr. Campbell Gullan
Godefroi Mr. Ben Webster
Yolande Miss Ruth Mackay
The Porter Mr. Leonard Calvert
King's Officer Mr. Charles Goodhart
Sir Sagramour Mr. Ernest Thesiger
Philippe le Bel Mr. E. Harcourt-Williams
The Archbishop Mr. Patrick Kirwan
A Frantic Hermit Mr. Tom Heslewood
A Leper Miss Irene Ross

MASQUERS.

The Year Miss Pam Reynolds
Spring Miss Olive Terry
Summer Miss Prunella Page
Autumn { Miss Dorothy Warren
 Miss Eleanore Toye
 Miss Margaret Drew
Winter Miss Alan Nicholls
False Love Miss Jean Anderton

NAIADS.—Misses Anna Nesbitt, Doris Lytton, Kathleen Burchell, Faith Celli, Vera Burchell, and Doreen Whitten.

—Playhouse.

GOING STRONG, revue (originally produced under the title of "Have a Plunge," March 1, Royalty, Chester; August 16, Empress, Brixton). Principal artists, Eric Dudley, Percy Johnson, Ethel Pearce, Violet Gower, Theo Landroux, Billy Lyne, Betty Daly, Flossie Grimaldi. September 13.—Golder's Green Hippodrome.

GOOD EVENING, revue, in five scenes, book and lyrics by Ernest C. Rolls and Worton David, music by Max Darewski, produced by Ernest C. Rolls. Principal artists, Tom Drew, Lilian Birtles, Tim O'Connor, Alan Russell, Lola Krasavina, Lionel Howard, Leonard Fisher, Sylvia Lee, Rubini, Da Costa. July 5.—Hammersmith Palace.

GOOD LITTLE DEVIL, A; or, AFTER THE STORM, drama, by Francis Daniel. January 25.

Matthew Standish Mr. William A. Armour
Harry Mr. Phil Brodie
Steven Marley Mr. Cowell Clarke
Ned Mr. Arthur T. Cresswell
Jack Dunlevy Mr. Wilton Drury
Captain Stevenson Mr. Hall Eldon
Peter Simpson Mr. Frank Thompson
Tom Crawford Mr. Jas. Laurence Fitzpatrick
Dick Hepplewhite Mr. Ralph Herriott
Foster Mr. Sam Knight
Mary Ingram Miss Marie E. Cotton
Susan Watt Miss Dot Morella
Dolly Peel Miss Cissie Bellamy
—Royal, South Shields

GOT 'EM, revue, by Frank Parker and Alec Daimler. Principal artists, The Four Gothams, Fred Mozelle, Hilda Glyn, Ian Deckmont, Dora Eadie, Celia Kent, Alec Daimler, Violet Wyatt, Magda Sylveno, Rose Sartello, the Eight Vogue Girls, the Simple Life Girls. August 2.—Camberwell Empire.

GREAT LOOK, THE, playlet, in one act, by Nita Faydon (*matinée*). Played by Margaret Halstan, Nigel Playfair, Ernest Leicester, and Emma Lovett. June 22.—London Pavilion.

GREEN FLAG, THE, play, in three acts, by Koble Howard (originally produced as "Forked Lightning" at the Lyceum, Edinburgh, April 15). June 11. Last performance (the 74th), August 14.

Sir Hugh Brandreth, K.C.

Mr. Arthur Bouchier
Lady Milverdale Miss Constance Collier
Janet Grierson Miss Lillian Braithwaite
Mrs. Kesteven Miss May Whitty
Lady Brandreth Miss Kyrie Bellew
Connie Miss Pearl Keats
Mrs. Luckman Miss Barbara Gott
Postman Mr. Claude Edmonds
Knife-grinder Mr. Christopher Steele
Porter Mr. Clifford Heatherley
Maid Miss V. Moor
—Vaudeville.

GRIP, THE, adapted by Percy J. Barrow from the French "La Griffe" of J. Sartène. Presented by the Grand Guignol company. August 2.—Garrick.

GUNS OF VICTORY, THE, drama, in one act, by J. O. Francis. December 13.

Napoleon Buonaparte Mr. H. Tripp Edgar
Captain Salignac Mr. Royce Milton
The Marquis de Salignac Mr. Stewart Morton
Marshal Massena Mr. Tom M. Lloyd
Marshal Davout Mr. Ernest Wallace
Jean Bernadotte Mr. Arthur Kightley
Lucie Miss Dorothy Day
—Empire, Camberwell.

HAIJ, a play in two scenes and an interlude, by Edward Knoollauch; with music by Christopher Wilson. February 22.

Haji Mr. Oscar Asche
The Guide Nasir Mr. Charles Doran
The Merchant Nuraddin Mr. George D. Treloar
The Pastry-Cook Makarish Mr. Clive Ross
The Merchant Ali Mr. Caleb Porter
Zaynab Miss Lisa Coleman
Salim Mr. George Skillan
The Almah Miss Nancy Denvers
Harifah Miss Lily Brayton
The Story-teller Mr. J. Knox-Orde
—Palace.

HALF SISTER, THE, farcical comedy, in three acts, by Agnes Croysdale (March 8, Royal, Guildford). April 12. Last performance (the 8th), April 17.

The Hon. Claude Southgate

Mr. Lawrence Robbins
Mr. John Waters Mr. Vernon Davidson
Mutch Mr. William Corrie
Mr. Ebenezer Mornington Mr. Alfred Drayton
Mr. Brimstone Mr. C. A. White
Mrs. Waters Miss Joy Chatwyn
Lady Southgate Miss Mabel Younge
Angela Wendover Miss Margot Kelly
Sylvia Wendover (alias Mornington)
Miss Netta Westcott

Mrs. Ebenezer Mornington Miss Mona Harrison
Mrs. John Skeffington Bower Miss Jane Wood
—Apollo.

HALF YOUR LUCK, revue. Principal artists, George Leyton, Harry Grey, Olive Armidale, A. Dandoe, Chas. Durham, Syd. Royce, Fred Snell, Ella Escote, Mlle. Malvina Glazanova Troupe of Dancers. May 17.—Aston Hippodrome.

HANGING JUDGE, THE, one-act play, by Leon M. Lion. April 19.
 Sir John Veasey Mr. Cyril Melton
 Philip Veasey Mr. Charles Stuart
 Lady Veasey Miss Nancy Raeburn
 Reginald Tamlyn Mr. Charles Weir
 —Prince of Wales's, Grimsby.

HAPPINESS, play, in one act, by J. Hartley Manners. (*Matinée*.) April 27.
 Philip Chandos Mr. Leon Quartermaine
 Fritz Scowcroft Mr. J. H. Barnes
 Mrs. Chrystal-Pole Miss Violet Kemble-Cooper
 Jenny Miss Laurette Taylor
 —Drury Lane.

HAVE A GUESS, revue, in three scenes, by Theo F. Connor, additional scenes by George Chimley, music composed and arranged by Burton Manning, produced by Edward G. Pelton (July 12, Hippodrome, Nottingham). Principal artists: Jack Shires, Charles Mars, Charles Denman, Vera Rochdale, Katrina Blakowska, Fred Wallis, Harry Reeves, Harry Terry, D. Webb, K. Baxter, Tom Fenwick, the Peltonia Girls. September 27.—Collins's.

HAVE A PLUNGE, revue, by George Ray (March 1, Royalty, Chester). Afterwards presented under the title of "Going Strong" at the Golden's Green Hippodrome on September 13. Principal artists: Eric Dudley, Percy Johnson, Billy Lynn, Perry and Perry, Violet Gower, Ethel Pearce, Betty Daly, Flossie Grimaldi. August 16.—Empress, Brixton.

HAVE A SAMPLE, sketch, by Norman H. Lee. October 18.—Pavilion, Glasgow.

HAUNTED HUSBAND, THE, "a little bit of nonsense," by Max Pemberton. July 5.
 Sam Charles Hawtrey
 Lady Sam Netta Westcott
 Dr. Jones Mona Harrison
 Joseph Henry Adnes
 Edward E. H. Tarver
 The Lady in White Gladys Maude
 —London Coliseum.

HEAVE O! nautical revue, by Fred Allandale and Bert Lee (October 18, Royal Hippodrome, Preston). Principal artists: Miss René Ash, Mr. Hal Bryan, Mr. Harold Browne, Mr. Charles Harvey, Miss Maud Banks, Mr. Frank Pettigell, Miss Blanche Mallory, Miss René Mallory, Mr. E. H. Williams, Mr. Charley Victor, Miss Vera Villiers. November 29.—Middlesex.

HE DIDN'T WANT TO DO IT, farcical play, in three acts, by George Broadhurst and Walter Hackett. March 6. Last performance (the 57th) April 24.

Pulsifer Witherton Mr. Frederick Kerr
 Major Drinkwater Mr. Fred Lewis
 Washington Demming Mr. Nat D. Ayer
 Manager of the Hotel Mr. E. Lyall Swete
 Detective Mr. Arthur Hatherton
 Waiter Mr. Kevan Bernard
 O. Vivian Smith Mr. Joseph Coyne
 Paula Wainwright Miss Lydia Bilbrooke
 Marjorie Thompson Miss Marion Lorne
 Susan Clarke Miss Hilda Bayley
 —Prince of Wales's.

HELLO, PLYMOUTH, revue, in ten scenes, invented by Joe Peterman, produced by Joe Peterman and Will Bishop (presented at Brixton, August 2, under the title of "Hello, Brixton"). Principal artists: Dan Rayner, Mark Daly, Gladys Ivery, Winnie Chapman, George Ricketts, Leonard Russell, Walford Maynard, Charles Pan-court, Percy Carr. July 26.—Palace, Plymouth.

HENRY, HIM OF EIGHT, burlesque, by Frederic Norton and Hartley Carrick, music by Herman Finck. Played by Nelson Keys, Arthur Playfair, Wish Wynne, Gwendoline Brogden, etc. Produced at the Theatrical Garden Party, July 20, and introduced into "The Passing Show" at the Palace, London, on August 9.

HENRY OF NAVARRE, revival of play by William Devereux (November 5, 1908, Royal, Newcastle; January 7, 1909, New, London). May 22. Last performance (the 33rd) June 19.

Charles IX. Mr. Allan Jeayes
 Henry de Bourbon Mr. Fred Terry
 Henry (Duc de Guise) Mr. Balliol Holloway
 Henry (Duc d'Anjou) Mr. Bellenden Clarke
 Arthur de Mouby Mr. Stanley Turnbull
 Cosmo Ruggieri Mr. F. Percival Stevens
 Marshal de Tavannes

Mr. James Carter-Edwards
 Duc de Birague Mr. W. H. Rotheram
 Duc de Retz Mr. George C. Browne
 Duc de la Rochefoucauld

Mr. George Dudley
 M. des Valles Mr. Ian O. Will
 M. de Besme Mr. W. H. Garbois
 Nancey Mr. Clifford Spurr
 Page Mr. Ernest Watts-Tye
 Catherine de Medici Tita Brand-Cammaes
 Marie Bellefort Miss Pearl Gardner
 Charlotte de Sauve Miss Florence Saunders
 La Belle Dayole Miss Dorothy Davis
 Mlle. de Montmorenci Miss Ivy Clemow
 Mlle. de Torigni Miss Inthea Pitz
 Marguerite de Valois Miss Julia Neilson
 —Strand.

HERBERT, "a tragedy," by Norman H. Lee. February 22.—Prince's, Bradford.

HER CROSS OR CROWN, drama, in three acts. (July 21, Rotunda, Liverpool.) October 4.
 Major Brice Trelawney Mr. T. W. Duncombe
 Ralph Marsden Mr. Polson Turner
 Steve Wharton Mr. J. G. Maine
 Robert Trelawney Mr. Andrews O. Buck
 Jim Buttle Mr. Frank Ayrton
 Whatson Mr. P. Neston
 Father Ingentus Mr. William Clayton
 Father Ambrosius Mr. Cecil Ravenswood
 Brother Michael Mr. Arthur Wilson
 Sarah Buttle Miss Madge Seymour
 Meg Wharton Miss Beatrice Western
 Betty Fairleigh Miss Winifred Felix Pitt
 Ailsa Trelawney Miss Cecilia Dare
 —Elephant and Castle.

HER FORBIDDEN MARRIAGE, revival of drama by Frederick Melville (April 4, 1904, Terriss, Rotherhithe). July 14.
 Last performance (the 86th) September 25.
 —Lyceum.

HER GREAT LOVE, comedy-drama, in eight scenes, by Nathaniel George (June 7, King's, Longsight, Manchester). October 25.

Tom Hartman Mr. Jas. Hart
 Roger Hartman Mr. Sydney Fienes
 Mr. Hartman Mr. Wm. E. Moss
 Charles Wilde Mr. Reg. Sackville West
 Ginger Mr. Gus Ruhlin
 Bill Graham Mr. Edward G. Millin
 Cliff Allan Mr. Edward Dobson
 Judge Croft Mr. John W. Lewis
 P.C. Cannon Mr. Robert Black
 First Warder Mr. John Smith
 Second Warder Mr. William Scott
 Clerk of the Court Mr. Robert H. Morgan
 Carrie Graham Miss Dora Marriott
 Mary Wells Miss Kathleen L. Russell
 Sallie French Miss Gabrielle Romero
 Cora Turner Miss Irene Jackley
 Mrs. Fogerty Miss Daisy Norman
 Maggie Wiggles
 Lyric, Hammersmith.

HER ROSARY, play, in one act, by Ben Packham. Played by Mr. Ben Packham and Miss Jessie Hart. November 15.—Arcadia, Brighton.

HER SAILOR LOVER, drama, in two parts. August 16.

Jack Tremore Mr. Edward Swinton
Randolph Yorks Mr. Edward Aldworth
Timothy Pippin Mr. Will Casey
Hon. Reginald Swither Mr. Henry Wright
Peter Tremore Mr. Alec. J. Nicholls
Luke Tremore Mr. Tom Wood
Rev. Silas Templeton Mr. W. E. Passmore
Waiter at the Hotel de Paris Mr. Wm. Fisher
Lizetter (Servant at the Hotel de Paris)

Miss May Stephens
Sailor on the s.s. "Hopeful" Mr. Fred Taylor
Ruth Wild Miss Phyllis Massey
Sally Stubbs Miss Annie Mitchell
(Mrs. Will Casey)
Ella Rhodes Miss Florrie Kelsey
Pierre Miss Edie Harris
—New Royal, Castleford.

HERE WE ARE AGAIN, amateur revue, presented by Miss Kathleen Delacroix. May 1.—Palmer's Green.

HIDE AND SEEK, play, in one act, by Mrs. F. Hay-Newton. Produced at the *matinée* given in aid of the Australian wounded. November 19.

Princess Elizabeth Miss Renée Mayer
Prince James Master Roy Royston
Prince Henry Master Elyot Hawkins
The Countess of Northumberland

Miss Helen Ferrers
Patience Miss Hilda Trevelyan
—His Majesty's.

HIGGLEDY-PIGGLEDY, revue, by Ronald Jeans, music by Lawrence Hanray. Principal artists, Mr. Hanray, Mr. Shine, Miss Winwood, Mr. Marmont. December 27.
—Repertory, Liverpool.

HIGH EXPLOSIVES, revue, book by Herbert Sargent, music by Robert Reilly and Lawrence Wright, lyrics by Robert Reilly, presented by F. and H. Reeves. (November 22, Hippodrome, Devonport). Principal artists: Miss Kitty Emsen, Miss Olga Charns, Mr. Robert Reilly, Mr. Harry Maxam. November 29.—Hippodrome, Balham.

HIGH SPIRITS, farce, in three acts, by Lechmere Worrall and Frederic Dale. August 19.

Albert Bittle Mr. W. Edward Stirling
Mrs. Albert Bittle Miss Hilda Plowright
Major Birmingham Mr. Douglas Cecil
Bridge Mr. Harry Benson
Idan Zeek Mr. Vincent Beechey
Mme. Caalo Miss Constance Elgin
Constance Coote Miss Paola Rivers
Collins Miss Margaret Vaughan
—Kursaal, Bexhill.

HINDLE WAKES, revival of Stanley Houghton's play by Miss Horniman's company. (Produced by Miss Horniman's company under the auspices of the Stage Society, June 16, 1912. Went into regular bill at the Playhouse, July 16, 1912. Transferred to Court, September 28, 1912.) September 6. Last performance (the 34th) October 2.—Duke of York's.

HILLARYS, THE, play, in three acts, by the late Stanley Houghton and Harold Brighouse. (April 30, Kelly's, Liverpool.) June 2. Last performance (the 18th) June 17.

Rose Tomlin Miss Irene Rooke
Lady Hillary Miss Claire Pouncefort
Mrs. George Hillary Miss Dorothy Ripley
Maud Hillary Miss Genée Andrews
Sir Ambrose Hillary Mr. F. Randle Ayrtton

Hillarys, The (cont.).

Ronald Hillary Mr. Charles King
Watkins Mr. J. Leslie Frith
Patrick Hillary Mr. Milton Rosmer
—Criterion.

HIS MAJESTY'S PLEASURE, romantic comedy, by Conal O'Riordan (Norreys Connel). October 30.

Henri Quatre Mr. E. Ion Swinley
Henri de Balzac Mr. Frank Moore
Sergeant of the Guard Mr. W. Ribton Haines
Calvin Mr. Ivor Barnard
Bobilot Mr. Noel Shammoun
Gaston Mr. Felix Aylmer
Prince of Condé Mr. Ivor Barnard
Princess of Condé Miss Betty Finchard
Brissac Mr. Joseph A. Dodd
Tissot Mr. John Dunn-Yarker
Delonnay Mr. Frank D. Clewlow
Tellier Mr. Walter Turner
Gilles Mr. E. Stuart Vinden
Durand Mr. W. Ribton Haines
Joan Durand Miss Mary Raby
Alida Miss Vera Bassano
Thomas Mr. Dennis King
—Repertory, Birmingham.

HIS MOTHER'S BOY, play, in four acts, by Nita Rae. September 13.

Reuben Smith Mr. J. Wright Aitken
Leslie Mervyn Mr. J. Leicester Jackson
Lynton Desmond Mr. John Davidson
Joe Turntail Mr. Chas. H. Longden
Marmaduke Danby Mr. Arthur Arnfield
Billy Bumpkin Mr. Frank Hudspeth
Dan Mr. A. Turner
Sergeant Colville Mr. B. Clifton
Paul Miss Marie C. Longden
Becky Miss Edith Martin
Mother Turntail Miss Cathleen Cavanagh
Daisy Delaval Miss Kathleen Moran
Naomi Lester and Twin | Miss Blanche
Miriam Mervyn (Sisters) | St. Albans
—Royal, Leamington Spa.

HIS MOTHER'S ROSARY, War drama, in six scenes, by Eva Elwes. (February 22, Metropole, Manchester.) September 27.

Dr. George Shepherd, Retired R.N.
Mr. Alfred D. Adams
Luke Webster Mr. Cuthbert Taylor
Lieut. Arnold Webster, R.N.

Mr. Vane Tempest
Rev. Ignatius Lacy Mr. Philip H. Ellis
Captain Vernon, R.N. Mr. George Gormley
Tom Shepherd Mr. Victor Howard
Bill Armstrong Mr. Jack Roper
Joe Coles Mr. J. R. Tyrrell
Grace Shepherd Miss Eva Elwes
Rosamund Lacy Miss Phyllis Claude
Hulda Craven Miss Kate Froude
—Elephant and Castle.

HIS NIBS, Anglo-Oriental musical comedy sketch, in three scenes, by Charles Baldwin and Herbert Darnley (afterwards called 'Ave Some Sense). January 18.

Mr. Nibbs Mr. Albert Bruno
Prince Khan Mr. Chas. Road-Night
Horace Soaker Mr. Tom E. Ray
Sir John Steve-Dore Mr. Walter Wilby
Pujah Mr. Jack Arundell
Slave Dealer Mr. W. J. Waters
Commissionaire Mr. Arthur Minton
Miss Spacer Miss Lydia Lee
Dancing Girl Miss Margery Moore
Princess Niami Miss Ada Davison
—Willesden Hippodrome.

HOLD YOUR BREATH, musical revue, in five scenes, book and lyrics by Harry Vayne, music by Walter E. Collins. Principal artists, Will Royle, Harry Vayne, Virginia Lind, Paul Stone, Brian Jeffcoat, Jack Barlow, Moya O'Connor, Nell Leslie. September 13.—Grand, Manchester.

HOME ONCE MORE, melodrama, in four acts,
by Emma Litchfield. July 26.
Captain Geoffrey Forrester, R.N.

Mr. S. P. Goodyer-Kettley
Lieut. Eric Lorraine, R.N.A.S.

Mr. Conrad E. Stratford
Lieut. Aubrey Neilson, D.S.O.

Mr. Lionel Balmont
Jack Anderson, A.B. Mr. Tom H. Solly
Barney McChree Mr. C. J. Spry Palmer
Detective Kirby Mr. E. C. Edwards
Stella Richmond Miss Ena Newham
Yvette d'Arville Miss Lillie Livesey
Mary Lorraine Miss Emma Litchfield
—Royal, Macclesfield.

HOME RULE, play, in one act, by Judith
Wogan. June 2.

George Broadley Mr. Cedric Hardwicke
Dolly Broadley Miss Judith Wogan
Jeanne Miss Violet Cecil
—Gaiety, Manchester.

HOME RULERS, THE, domestic drama, in four
acts, by Lillian Rice, Cassidy. January 8.

Father Meary Mr. J. K. Walton
Dermot Sullivan Mr. J. Rice Cassidy
Victor Hewitt, M.P. Mr. Barton Rosmer
Harry Herrick Mr. Henry Danson
Mrs. Martop Miss Beatrice Anderson
Honor Hewitt Miss Madge Turner
Mrs. Hewitt Miss Maude Osmond
Mrs. Herrick Miss Nancy J. Clarke
Katie Sullivan Mrs. J. Rice Cassidy
—Metropole, Bootle.

HONEY GIRL, THE, one-act musical comedy.
April 26.—Victoria Palace.

HONI SOIT —! Anglo-French revue, by C. H.
Bovill, music by Kennedy Russell. Principal
artists, Anna Martens, Zoe Gordon,
Jeanne St. Bonnet, Evelyn Florence, Elsie
Dane, Alex. Goudin, Andree Dhery, Jack
Humphries, Dahlia Gordon, Paul Clerc, Fer-
nand Marche, Kitty Fielder, Dorothy Jordan,
Lewis Douglas. September 6.—London
Pavilion.

HONOR, play, by Enid Lorimer. March 16.—
Rehearsal Theatre.

HOT AND COLD, revue, in "three tempera-
tures," by John Gerant and F. Firth Shep-
hard, lyrics by Percival Langley. April 5.

Mr. Bertram Mr. Hugh Henson
Mr. Louis Mr. Eric Thorne
Bill Jones Mr. Arthur Lennard
The Oldest Inhabitant Mr. A. Munroe
Miss Fullalove Miss Dorothy Frostick
Miss Deal Miss Baird
Miss Dipple Miss Joan Leslie
Miss Flopp Miss Forbes
Miss Powder Puff Miss Gladys Guy
Albert 'Emery Hunt Mr. A. W. Baskcomb
—Kennington.

HOUP-LA, sketch, in three scenes, by Frank-
fort Moore. May 3.

Jacques Legrand Mr. Sylvester Stuart
Suzanne Miss Rosamond Croudate
Pierre Miss P. Stanhope-Smith
Dr. Noir Mr. R. A. Beaton
Jean Mr. Vincent Odle
M. Desbaines Mr. Edward Compton
—New, Oxford.

HOW FAR A GIRL CAN GO, drama, in four
acts, by Miles Wallerton and A. Gibbon.
September 6.

Philip Chandos Mr. Stanley Carlton
Oliver Chandos Mr. Lenard Williams
Hans Norden Mr. Wilfred Brandon
Captain Jack Bumpus .. Mr. Harwood Cooper
Carlos Mr. Walle Spinner
Sammy Flapper Mr. Mark Adams
Quella Mr. Reginald Pitt
Inspector Wills Mr. Edward Cosham
Maraquitas Olivera Miss Jennie Stevens

How Far a Girl Can Go (con. &).

Sally Dunn Miss Betty Hall
Dolores Rodriguez Miss Ruby Maude
—Empire, Edmonton.

HOW JERRY GOT OFF, farce, in three acts,
by William Ashley. December 13.

Jerry Corby Mr. Charles Windermere
Ben Pinmore Mr. James Duncan
Dr. Lambert Mr. C. B. Keston
Capt. Grogan Mr. Ernest Gray
Miles Mr. Gus Wheatman
Jane Crank Miss Zoe Davis
Mrs. Hubbard Mrs. Gus Wheatman
Bertha Smith Miss Phyllis Manners
Kitty Pearson Miss Muriel Reddall
—Lyceum, Ipswich.

HOW SHE FELL—HEAD FIRST, farcical
comedy, in one scene, by Arthur Eckersley.
January 25.

Peter Mansell Mr. Charles Crawford
Dr. Binyon Mr. Barry Trevaine
Bush Mr. G. W. Firby
Miss Tremaine Miss Ena Donald
Wood Miss Maud Rutland
Evelyn Blake Miss Dorothy Bellew
—The Metropolitan.

HOW TO GET ON, sketch, in one act, by
Edward Knoblauch. July 12.

Bob Trotter Mr. Norman McKinnel
Ada Pilbean Miss Lyn Fontaine
Isabel Farrington Mrs. Chetwynd
—Victoria Palace.

HULLO, REPERTORY! burlesque in seven
scenes, of a music hall revue, book and lyrics
by Ronald Jeans, music by Lawrence Hym-
an produced by Madge McIntosh. Played
by members of the Liverpool Common-
wealth Repertory Company. (March 24,
Repertory, Liverpool.) June 21.—London
Coliseum.

HURRY ALONG, PLEASE, musical revue, in
five scenes, by J. Bleriot, music by Harry
Drew. (August 16, Royal, Smethwick.)
Principal artists, Woodhouse and Wells,
George Reeves, Jimmy Guldery, Lily
Ennis, Frances Drew, Ruth Ashdowne,
Dolly Fordham, Jack Barker, Wynter
Troupe. August 30.—Palace, Bow.

IDOL OF KANO, THE, comic opera, written
by William F. Hewer, music by T. Pope
Arkell. December 20.....

Deminus 101st King of Kano
Mr. Walter Leveaux
Takaro Mr. Willie Hartill
Shoo-Shoo Mr. Powis Pinder
Slogo, a Discredited Ambassador

Mr. Alan Williams
Akbar, a Priest Mr. Tom Brown
Colon, a Soldier Miss Ethel Leicester
Dorian, Captain of the Guard Mr. Ripley Evans
Scintilla, 99th Queen of Nyam Nyam

Miss Louie Rene
Thera Miss Mamie Sims
Aenone Miss Kitty Davis
Corys Miss Lillian Phillips
Thalia Miss May Boothley
Clio Miss Amy Bingham
Helen Miss Aline Bari
Adriadne Miss Grace Austin
Lotys Miss Dorothy Vernon
Eurydice Miss Hilda Davis
Merowe Miss Evelyn Vernham
—Royal, Bath.

I'M SORRY, revue, by Jimmy Cozens, lyrics
and concerted numbers by Julian Ross, in-
vented and produced by Fred Clements.
Principal artists, Mr. Willie Cave, Mr.
Jimmy Cozens, Miss Mabel Hind, Mr.
Sidney Bray, Mr. Will Lovell, Miss Evelyn
Grace, Mr. Rob Currie, the Brewster
Quintet. (First time in London.)
November 22.—Queen's, Poplar.

I SEE YOU, revue, in six scenes, by Harold Reading and Tom Sutton. Produced by Matt Melrose. (May 22, Kursaal, Bognor.) Principal artists, Matt Melrose, Lalla Melrose, Jackson Owen, Phyllis Leslie, Laurie Hennessy, Charles Hennessy. Allen Wheeler, the San Remo Girls, Mlle. le Jeune. May 31.—Rotherhithe Hippodrome. September 27, Empire, Camberwell.

I'LL BET YOU, revue, by Reuben Kitchen, Principal artists, Walker and Lake, Lil Carr, Ralph Ormonde, Doreen Graham, Cecil Downton, Baker and Ritchie. September 6.—Variety, Eastleigh.

IF KNOT, WHY KNOT? Light comedy, in one act, by Arthur Wimperis and Hartley Carrick. April 26.

Lady Jo Miss Elsie Janis
The Hon. Tony Mr. Basil Hallam
Manners Miss Henrietta Leverett
The Rev. Septimus Bonsey .. Mr. Hugh René
—Palace.

IF YOU CAN'T BE GOOD musical burlesque revue, book and lyrics by Douglas Stuart, music by H. Sullivan Brooke, produced by Douglas Stuart and Russell Vaughan. November 1.—Granville, Waltham Green.

IN HER WHITE INNOCENCE, play, in three acts, by J. MacManus. October 11.

The Abbé Bongard Mr. Arthur Burne
Baron Rastoni (alias Steinberg)

Mr. Leo Stormont
Jack Kingsley Mr. Leonard Robson
Ed. Roosevelt Mr. Clifford Marquand
Alphonse (Pat) Flanagan .. Mr. Frank Bertram
Eileen Kingsley Miss Eugenie Pascal
Marcelle Renard Miss Eve MacCarthy
Adrienne Montcourt Miss May Fairclough
Mimi Paillarde Miss Katherine Carey
Margot Miss Mary Dibley
M. Laborde Mr. Edward Bruce
The Abbé's Servant Mr. John Jerome
Flower Girl Miss May Gannon
A Waiter Mr. A. Manfield
A Notary Mr. Hugh Masters
Rastoni's Messenger Mr. Fred Andrews
—Hippodrome, Croydon.

IN LINGERIE, comedy playlet, in one scene, by James Horan. (November 22, Hippodrome, Portsmouth.) December 13.

Marcus Greenbaum Mr. Robert Leonard
Isador Goldstein Mr. Augustus Yorke
Tillie Milton Miss Edie Graham
Mrs. Marsh Miss Mary Lane
Jennie Miss May Winifred Davis
—London Coliseum.

IN OLD LEICESTERSHIRE, play, in one act, by an anonymous author. July 7.

Dr. Carruthers Mr. Cecil Humphreys
Mrs. Carruthers Miss Dorothy Radford
Maid Miss Mabel Mannering
Duchess d'Orsay Miss Jessie Winter
—Vaudeville.

INTERVAL, THE, play, in one act, by Eleanor Holmwood. December 3.

Marise St. Clair Miss Jenny J. Miller
Violet Challoner Miss Eleanor Holmwood
Miss Sharp Miss Cathie Fletcher
Liza Higgins Miss Anna Crosby
The Hon. Denis Ogilvy Mr. James King
—Hillhead Hall, Glasgow.

IN THE BLOOD, military episode, by George Beahy. November 15.—Surrey.

IN THE CLOUDS, "sensational Egyptian military aerodrama," in six scenes, by Leslie Stiles. Produced by Henri de Vries. May 24.—Euston,

IN THE GOOD OLD DAYS, revue of Old English dances and songs, written by Stella Perugini, produced by Marshall Moore. Principal artists, Nellie Chaplin, Charles Wingrove, Florence Hunter, Bertram Binyon, Daisie Bowett, Dorothy Bowett, Cathleen Nesbitt, Jill Argyll, Anna Nesbitt, Mark Willis, Alexander Henry, Flora Mann, Lillian Berger, Ivy Middleton. July 6. (*Matinée*).—Prince's.

IN THE HANDS OF THE HUNS, romantic War drama, in four acts and nine scenes, by Dorothy Mullord. April 12.

King Paul of Vaulubia Mr. Fred Clifford
Prince Albert Mr. Geo. Marriot, jun.
Count Otto von Hertzberg

Mr. Graeme Campbell
Sir Charles Hobart Mr. Arthur W. Hall
Dr. Dumas Mr. George A. Marsh
Lieut. Louis Frederic Mr. Bartell Garth
Private Bill London Mr. Frederic Monti
Captain Harry Douglas Mr. Eric Morden
Princess Elvina Miss Maud Linden
Mercedes de Prevost Miss Gwendoline Verchoyle
Mimi Miss Dorothy Mullord
—Hippodrome, Willesden.

IN THE MOONLIGHT, dance scena, in five tableaux and introduction. Principal artists, Mme. Glinka, M. Korsakoff, Mlle. Anakova. September 13.—Oxford.

IN THE YEAR 9999, burlesque, in three scenes. April 5.

Mrs. Victoria Strongmind .. Miss Gwen Yates
Mr. Strongmind Mr. Charles Ashwell
Reggie Mr. R. P. Roberts
Captain Phyllis Miss Irene Graham
r.c. Lizzie Miss Freda Elliot
—Tottenham Palace.

IN TIME OF WAR, play, in four acts, by C. Watson Mill. (September 14, 1914, Royal, South Shields.) May 22. Last performance (the 58th), July 10.

Captain Russell Squires
Mr. Lauderdale Maitland
Baron von Guggenheim, known as Richard
Bellairs Mr. Fred Morgan
Colonel Mars Mr. C. Watson Mill
Percy Chumleigh, "Percy"

Mr. Herbert Williams
Herbert Bruce, "Erb" Mr. Fred Ingram
Prince Siegfried, the War Lord

Mr. Cecil Du Gué
Dennis O'Flaherty Mr. Lawrence Cecil
Jim Bickers Mr. P. Morris
George Audley Mr. J. Rigby
Sergeant Gunstock Mr. Raymond Wood
Corporal Fritz Mr. Cecil de Lee
Jean Mr. Wingold Lawrence
Otto Mr. W. Read
Mother Bruce Miss Lena Clifton
Nurse Alice Miss Florence Radcliffe
Princess Catherine Zarine, "Kitty"

Miss Marie Housley
Diana Squires Miss Ethel Bracewell
—Lyceum.

IRIS INTERVENES, piece, in three acts, by John Hastings Turner. October 16. Last performance (the 45th), November 20.

Mary Cumbers Miss May Whitty
Henry Cumbers Mr. A. E. George
Tristram Cumbers Mr. James Stanners
Joan Miss Lorna Lawrence
Iris Olga Ivanovna Miss Lena Ashwell
James Caligula Stene Mr. Henry Deas
George Eynsham Mr. E. Frank Mayeur
Anton Mr. A. E. Filmer
Muriel Hudson Miss Muriel Pratt
Andrea Romanoff Mr. Owen Roughwood
Mrs. Gus Weedlemay Miss Auriol Lee
Rev. Theodore Heslop Mr. W. E. Langley
Ferdinand Madders Mr. Francis Serle
—Kingway.

IRISHMAN'S HOME, AN, drama, by Nellie Whitbread. March 27.

Ronald McDermott.....Mr. Harry Ireland
Marie.....Miss Ruby Rosini
Paddy Coonan.....Mr. James O'Brien
Marmaduke Hollings.....Mr. Walter Humphreys
Alexander Hollings.....Mr. J. C. Warren
Dorothy Hollings.....Miss Kitty Vereroze
Terence O'Grady.....Mr. H. Henry Cooke
Madam O'Grady.....Miss Lena Lewis
Sergeant Heggarty.....Mr. P. Callan
—Opera House, Cork.

IT HAD TO BE DONE, comedy sketch, in one act, by Harry M. Vernon, music by Merlin Morgan. April 5.

Beatrice Darling.....Miss Margaret Campbell
John Smith.....Mr. Edward Rigby
Gibbs.....Mr. A. Bowerman
Robert Carlton.....Mr. Bertram Wallis
—Euston.

IT'S A SCREAM, revue, in five scenes, by Bay Waters and H. J. Kisbey. Principal artists, H. J. Kisbey, Bay Waters, George Leyton, Malvina Gluzonova, Veda Temple, Angela Daley, Nellie Hill. August 30.—Empire and Hippodrome, Bristol.

IT'S ALL YOURS, revue, in three scenes, book by Charles Baldwin, lyrics by A. J. Mills, music by Bennett Scott; produced by Robert Reilly (another version under the title of "Love Birds" produced at the Middlesex on October 18). Principal artists, Hal Bert, Hettie Hartley, Jack Austin, Lena Lawton, Cyril Smith, Phyllis Sinclair, Kathlyn Beaumont. October 4.—Wilkesden Hippodrome.

IT'LL TICKLE, revue, in three scenes, by Messrs. Stuart and Cliff. Principal artists, Maggie May, Wensley Russell, Frank Weir, Jack France, A. R. Dealtry, Lottie Poole, Leonie Brewer, Renée Mallory. September 6.—Collins's.

IT'S A LONG WAY TO TIPPERARY, military drama, in four scenes, by Henrietta Schrier and Lodge Percy (Castleford, December 21, 1914). January 11.

Hugh Chancellor.....Mr. Lodge Percy
Lieut. Dennis Rathmore.....Mr. Harold Dayne
Heinrich Dollman.....Mr. Frederick W. Freeman
Rev. Patrick O'Brian.....Mr. J. E. Wildash
Sergeant Wilks.....Mr. J. W. Wilkinson
Lieut. Leighton.....Mr. Theon Constantine
Tom Tressider.....Mr. Timon Massey
Michael Flaherty.....Mr. Theo Fantier
Johann.....Mr. William Hayward
Finny O'Hara.....Mr. Eric Montague
Gungha.....Arrak Sawmy
Professor Pumphenical.....Mr. Theon Constantine
Mr. Skiffan.....Mr. Harved Steyne
A Highlander.....Mr. Andrew Hill
A Belgian Soldier.....Mr. Ernest A. Wood
A Zouave.....Mr. John Dalley
Cynthia O'Brian.....Miss Claire Huntley
Cerise McLeod.....Miss Molly Hayden
Lavender Rathmore.....Miss Mabel Hall
Hatty Mayne.....Miss Henrietta Schrier
—Royal, Woolwich.

IT'S IT, comedy revue, in five scenes, by Edmund Edmunds, K. Morrison, and W. T. Ivory. Principal artists, Edmund Edmunds, George Byrne, Sidney T. Russell, J. T. Macmillan, Jenny Hackett, Felicity Tresham, Clara Reid, Alva Harvey. September 20.—Royal, Woolwich.

IT'S THE GOODS, musical comedy revue, in three scenes, book by Keith and Kitchen, lyrics by Douglas Hope and W. Heath. (September 25, Royal Hippodrome, Dover). Principal artists, Miss Julia Kent, Mr. Keith, Miss Dorothy Cameron, Mr. George Brame, Mr. Fred Picard, Mr. Cyril Thompson, the Solo Quartet of Dancers. December 6.—Empire, Camberwell.

IT'S UP TO YOU, farcical sketch, by George Arliss, presented by E. D. Nicholls. Played by Mr. E. D. Nicholls, Mr. Clifford Marle, Miss Marie McAuley, Miss Florence Barnes, Miss Ada Lucelle. November 1.—Surrey.

JALOUSE, comedy, in three acts, by Alexandre Bisson and Adolphe Leclercq. January 12.—Cosmopolis.

JOAN DANVERS, THE, drama, in three acts, by Frank Stayton. November 8.

Annie.....Miss Marie Royter
Gladys.....Miss Muriel Pape
Mrs. Danvers.....Mrs. A. B. Tapping
James Danvers.....Mr. Herbert Lomas
Joan.....Miss Evelyn Hope
Edward Ross.....Mr. Grendon Bentley
James Danvers, junr.....Mr. Reginald Fry
Hartley Warren.....Mr. Gordon Ash
—Gaiety, Manchester.

JOHN BARNETT'S MILLIONS, comedy-drama, in two acts, by Augusta Tullock. September 13.

Lynn Belford.....Mr. Fred Bailey
Angus Macgregor.....Mr. William de Lacy
Dick Leslie.....Mr. Eric Langley
Dave Garthwaite.....Mr. William Miller
Joe Mundy.....Mr. Will Kirk
Thompson.....Mr. Jack Grimes
Ellen Mundy.....Miss Amy Osborne
Barbara Arkwright.....Miss Augusta Tullock
Molly Desmond.....Miss Dorothea Vivian
Mary Dean.....Miss Dorothea Vivian
—Grand, Halifax.

JOHN FERGUSON, tragedy of Ulster country life, by St. John Ervine. November 30.

John Ferguson.....Mr. Sydney J. Morgan
Andrew Ferguson.....Mr. Fred O'Donovan
James Caesar.....Mr. J. M. Kerrigan
Henry Withrow.....Mr. Arthur Sinclair
Sam Mawhinney.....Mr. J. A. O'Rourke
"Clutie" John Magrath.....Mr. Philip Guiry
Sergeant Kernaghan, R.I.C.

Mr. H. E. Hutchinson
Sarah Ferguson.....Miss Nora Desmond
Hannah Ferguson.....Miss Nora Close
—Abbey, Dublin.

JOHN RAYMOND'S DAUGHTER, melodrama, in seven scenes, by Eva Elwes. July 26.

John Raymond.....Mr. H. Ryeland Leigh
Sergt. Edward Stockley.....Mr. Milton Curtis
Harry Byfield.....Mr. Charles Kean
Sam Webb.....Mr. Fred M. Hood
Dr. Longley.....Mr. George Gormley
James.....Mr. Fred Roper
Mrs. Raymond.....Miss Mary Kilpack
Lilian Raymond.....Miss Elsie Walton Hemmings
Flora Medwin.....Miss Betty Seymour
—Pavilion, Liverpool.

JOKER, THE, farce, in three acts, by Ernest Schofield and John Ramsay. April 17. Last performance (the 28th) May 1.

Mary Hildebrand.....Miss Madge Crichton
Count Beaupré.....M. Henri Laurent
Colonel Hildebrand.....Mr. Dawson Milward
Kitty Hildebrand.....Miss Doris Lytton
Agatha Hildebrand.....Miss Margaret Watson
Rayne.....Mr. Frederick Volpé
Inspector Dorrien.....Mr. Stanley Brown
Arthur Smith.....Mr. Norman Page
Biedenkopf.....Mr. Fewlass Llewellyn
Winter.....Mr. Charles Bishop
Hecht.....Mr. Olaf Hytten
Shoetenkamp.....Mr. Vincent Holman
Hans Richtheim.....Mr. Oswald Marshall
Claire Hildebrand.....Miss Marie George
Miss Jenkins.....Miss Norah Gregory Jones
Fletcher.....Mr. Frank Lidington
—New.

JOSEPH'S COAT, monologue, produced by Hilda Stewart. May 17.—Devonshire Park, Eastbourne.

JOY—SISTER OF MERCY, drama, by Eva Elwes (December 23, 1914, Hippodrome, Bilston). August 9.

Rev. Paul Wingold Mr. Jerrold Heather
Stanley Winsford Mr. Stanley Villiers
Sir Norman Winsford Mr. Frank Lyndon
Rev. Matthew Freeman Mr. A. Edward Brooke
Hon. Arthur Neil Mr. J. R. Vallan
Sam Smithers Mr. Julian Charles
Con Cassidy Mr. Newton Pearce
General De Lisle Mr. Alexander Graeme
General Fullerton Mr. Gerald Rathbone
Tom Edwards Mr. Will Shepherd
Charlotte Smithers Miss Nancy Mitchell
Doris Wingold Miss Emilie Entwistle
Joyce Freeman Miss Ward
—Royal, Stratford.

JOYLAND, revue, in twelve scenes. Book and lyrics by Albert de Courville and Wal Pink, music by Herman Darewski, produced by A. P. de Courville, staged by W. J. Wilson. Principal artists, Miss Shirley Kellogg, Mr. Harry Tate, Mr. Bertram Wallis, Mr. George Carvey, Mr. E. Dagnall, Mr. Fred Eastman, Mr. Charles Berkeley, Miss Edna Morgan, Miss Irene Richards, De Haven and Nice, the Real Mackays, Mr. Frank Whitman. December 23.—London Hippodrome.

JUDGED BY APPEARANCES, by Frederick Fenn. April 26.—London Coliseum.

JUNE IN JAPAN, musical comedy revue, by W. T. Ivory and Kenneth Morrisbn. October 21.

Captain Merryweather Mr. Jack Morris
Doctor Pepper Mr. Jack White
Jack Hardy Mr. Bob Lloyd
Timothy Mitten Mr. Cliff Iaman
Peter Puddle Mr. Charles Lee
Tank Hai Mr. Alfred Ray
Millie Maddison Miss Fay Desmond
Dolly Dimple Miss Vere Oliver
Lilli Valli Miss Evaline Carrington
Violet Powder Miss Laura Rose
Daisy Cheyne Miss Lillie Loraine
O Kimi San Miss Irene Blanche
O Mimi San Miss Peggy Hayden
Cherry Blossom Miss Toshie Bowers
Chrysanthemum Miss Lettie Langley
Mimosa Miss Daisy Cullain
Lalla Miss Lulu Camplin
Lady Nora Nelson Miss Violet Moore
Miss Dorothea Drake Miss Winifred Johnson
The Hon. Christobel Collingwood
Miss Daisy Caulder
June Miss Lillian Montrose
—Palace, Wellingborough.

KEEP GOING, topical musical comedy. Book by Norman H. Lee, lyrics by Norman H. Lee, Fred Patterson, and Bert Lee, music by Fred Patterson. Principal artists, Mr. Cecil Russell, Mr. Dennis Wade, Mr. Alec Godfrey, Mr. James Hawkes, Mr. Billy Stern, Miss Mona Vanda, Miss Lillian Caine, the Keep Going Girls. December 20.—Paladium, Hartlepool.

KEEP TO THE RIGHT, dramatic and musical comedy revue, in three scenes. Libretto and lyrics by Henry Chance Newton, music by Herman Darewski, produced by Edward Lauri (August 23, Hippodrome, Boscombe). Principal artists, Mr. Jimmy Learmouth, Miss Minnie Leslie, Miss Connie Emerald, Miss Ruby Randall, Miss Florence Williams, Mr. Edward Pollard, Mr. Leonard Maxwell, Mr. Will Williams, the D'Amato Neapolitan Singers, Lottie Stone Troupe of Dancers. November 22.—Holtborn Empire.

KEEPERS OF THE GARDEN, comedy, in three acts, by E. Ion Swinley. October 9.
Primula Hetberby Miss Mary Merrall
Josiah Broadcombe Mr. W. Ribton Haines
Martin Chough Mr. Ivor Barnard
Mrs. Brack Miss Cathleen Orford
Geoffrey Lindon Mr. Felix Aylmer
Amella Chough Miss Mary Raby
Tom Chough Mr. E. Stuart Vinden
Frances Dering Miss Vera Bassano
Hilary James Mr. Frank D. Clewlow
A Boy Master Robert Lowe
—Repertory, Birmingham.

KEEPING UP APPEARANCES, play, in one act, by W. W. Jacobs. April 17.
Bill Burtenshaw Mr. Tom Reynolds
Silas Winch Mr. James Lindsay
Mrs. Burtenshaw Miss Clare Greet
—Savoy.

KEY, THE, "dialogue," by J. L. S. Boyd. July 2.
Winifred Miss Frances Kendal
Austin Mr. Henry Baynton
—Lyceum, Edinburgh.

KICK-IN, play, in four acts, by Willard Mack. (Proctors, Fifth Avenue, New York, March 10, 1913.) Last performance (the 104th) December 11. August 23.
Deputy Commissioner Garvey

Mr. Wilton Taylor
"Whip" Fogarty Mr. James A. Heenan
Jack Diggs Mr. Percival Lennon
Memphis Bessie Miss Vera H. Finlay
Myrtle Sylvester Miss Edith Browning
Old Tom Mr. Tim Ryley
Chick Hewes Mr. Ramsey Wallace
Molly Miss Helen Holmes
Mrs. Halloran Miss Josephine Williams
Daisy Miss Helen Marqua
Charley Cary Mr. Noel Arnold
Gus Mr. G. Mayor-Cooke
—Vaudeville.

KING HENRY VIII., by Shakespeare, was performed at the annual *matinée* in aid of King George's Pension Fund for Actors and Actresses. July 5.

King Henry VIII. Mr. Arthur Boucherier
Cardinal Wolsey Sir Herbert Tree
Cardinal Campeius Mr. H. B. Irving
Cranmer Mr. Sydney Valentine
Duke of Norfolk Mr. A. E. George
Duke of Buckingham Mr. Lewis Waller
Duke of Suffolk Mr. Hubert Carter
Earl of Surrey Mr. Henry Ainley
Lord Chamberlain Mr. Edward Sass
Capucius Mr. J. Fisher White
Lord Abergavenny Mr. Leon Quartermaine
Lord Sands Mr. Gerald du Maurier
Sir Henry Guildford Mr. Godfrey Tearle
Sir Thomas Lovell Mr. Basil Gill
Sir Nicholas Vaux Mr. Ben Webster
Thomas Cromwell Mr. Owen Nares
Griffith Mr. E. Holman Clark
First Gentleman Mr. Herbert Waring
Second Gentleman Mr. Murray Carrington
Garter King-at-Arms Mr. Eille Norwood
Surveyor to the Duke of Buckingham

Mr. Acton Bond
Sergeant-at-Arms Mr. J. H. Barnes
A Servant Mr. O. B. Clarence
A Crier Mr. Frederick Ross
A Scribe Mr. Dion Boucault
A Messenger Mr. Donald Calthrop
Jester Mr. George Grossmith
Queen Katharine Miss Violet Vanbrugh
Anne Bullen Miss Laura Cowie
An Old Lady Lady Tree
Dowager Duchess of Norfolk

Miss Alma Murray
Patience Miss Constance Collier
First Singing Lady Miss Ada Crossley
Second Singing Lady Miss Clara Evelyn
Third Singing Lady Miss Winifred Barnes
The following ladies and gentlemen also ap-

King Henry VIII (cont.).

peared:—Clifton Alderson, Isabel Alison, J. G. Anderson, F. J. Arlton, Robert Atkins, Dora Barton, Phyllis Bedells, Kyrie Bellew, Richard Bodney, John Booth, Lillian Braithwaite, Henry Byatt, Leonard Calvert, G. Campion, Laurence Cecil, Joan Chaloner, Arthur Cleave, P. Clive, Amy Coleridge, Margaret Cooper, Vernon Crabtree, Elise Craven, F. Cremlin, Julian Cross, Winifred Dalby, Louise Dale, Reginald Dance, Grace Darby, Irene Delisse, Clarence Derwent, Kenneth Douglas, Jennie Earle, F. S. Edgar, Claude Edmonds, Grace Egbert, R. Fairfax, Madeline Fitzgerald, Archibald Forbes, Henry Fowler, Florence Glossop-Harris, A. Houghton Goddard, Aithna Glover, Alfred Corney Grain, A. C. Hardie, Clifford Heatherley, Gilbert Heron, Henry Hewitt, Maxine Hinton, Julia James, Douglas Jefferies, P. Jones, M. Keen, Percy Keitley, W. Kershaw, George Laundry, Gerald Lawrence, Mina Leonesi, Victor M. Lewisohn, A. Lubimoff, Dorothy McBlain, James McLeod, Georgina Milne, Dawson Milward, J. W. Mollison, Phyllis Monkman, Fred Morgan, Arthur Morris, Alan Nichols, Herbert Norris, T. O'Brien, Reginald Owen, Maude Phillips, J. G. Preston, George Raymond, Louise Regnis, S. Rendall, F. Forbes-Robertson, Roy Royston, Stella St. Audrie, Leonard Shepherd, Sybil Sparkes, Edith Stock, Christopher Steele, D. Sullivan, Madge Titheradge, Chris Walker, C. Dernier Warren, Victor Wiltshire, Herbert Woodward, and Leonard Yorke.

—His Majesty's.

KING LEAR'S WIFE, tragedy, in one-act, by Gordon Bottomley. September 25.

Lear Mr. E. Ion Swinley
Hygd Miss Cathleen Orford
Goneril Miss Margaret Chatwin
Cordell Miss Betty Pinchard
Merry Miss Dorothy Taylor
Gormfith Miss Mary Merrall
A Physician Mr. Ivor Barnard
Two Elderly Women { Miss Maud Gill
 Miss Betty Pinchard
 —Repertory, Birmingham

KING WHO HAD NOTHING TO LEARN, THE, romantic fantasy, by Leon M. Lion (February 9, 1914, Gaiety, Manchester), *matinée*. December 27.—Hippodrome, Golder's Green.

KINGS AND QUEENS, play, in three acts, by Rudolf Besier. January 16. Last performance (the 81st), March 27.

H.I.M. Frederick IV. Sir George Alexander
H.M. King Richard VIII. Mr. Arthur Wontner
H.M. Queen Charlotte Miss Marie Löhr
H.M. Queen Elizabeth Miss Frances Ivor
H.R.H. Prince Louis Mr. Ben Webster
Count de Cartaret Mr. E. Vivian Reynolds
Count Fersen Mr. Hesketh Pearson
Baroness de Lisle Miss Alma Murray
Madame Selincourt .. Mlle. Marcelle Chevalier
Martin Mr. E. H. Hincks
Attendants { Mr. W. Coats Bush
 Mr. Edward Montagu
 —St. James's.

KISS AUNTIE, "merry and bright musical farcical revue," in six scenes, the book and lyrics by R. Claud Jenkins, music by Sydney Baynes, dances and ensembles by J. W. Jackson. Principal artists, Mr. Bertie Wright, Mr. Geoffrey Saville, Mr. Arthur Royd, Mr. James Lomas, Mr. Mark Henry, Miss Marjorie Moore, Miss Dolly Lang, Miss Queenie Graham, Miss Felicia Fermin, Miss Anita Lascelles, Miss Edna Earle. November 15.—Oxford.

KISS CURE, THE, comedy, in three acts, by Ronald Jeans (August 10, 1914, Gaiety, Manchester). May 3.

Kiss Cure, The (cont.).

Joanna Noyes Miss Edith Smith
Kenneth Noyes Mr. Harvey Adams
Banks Mr. Wilfred E. Shine
Peter Carey Mr. Frederick Cooper
Stella Warren Miss Estelle Winwood
Maurice Jupe Mr. William Armstrong
—Kingsway.

KISS ME, revue, in five scenes, book by H. M. Darsie and Jack Barker. June 14.—Picturedrome, Ilkeston.

KISS ME, SERGEANT, revue, in three scenes, by Lauri Wylie and Alfred Parker, from a story by Harry M. Vernon, lyrics by Clifford Harris, music by James W. Tate, produced by Gus Sohlke. (August 2, Palace, Leicester). Principal artists, Sam Walsh, Charles Hanbury, O. E. Lennon, Lyuba Liskoff, Doris Chard, Yvonne Mehro, H. Glenney, Bert Ronald. August 30.—Chiswick Empire.

KITTY'S HERO, comedy duologue, by Fred Sinclair. Played by Mr. Fred Sinclair and Miss Gracie Whiteford. November 22.—Chelsea Palace.

KOMMANDATUR, LA, dramatic comedy, in three acts, by Jean François Fonsou. January 25.

Jadot M. Duquesne
Klash de door M. G. Libeau
Pierre Gilbert M. L. Mathot
Siegfried Weiler M. L. Baert
Fragneux M. Y. Servais
Derstein M. P. Boine
Von Karkick M. Van den Bosch
Spickaert M. Duviuier
Durand M. G. Desplas
Ier sous-officier M. A. Robyn
Dupuis M. de Pamel
Van der Elst M. Remiche
Adolphe M. Delbushaye
Knulle M. Musière
Secrétaire de guerre M. Desjardins
2nd sous-officier M. Tinoyt
Voetcapoen M. Collard
Jan M. Schram
Pol M. Mignon
1er Soldat M. Marm
2d Soldat M. Leva
3e Soldat M. Gothy
Thérèse Mme. Bianca Conta
Suzanne Mlle. Dieudonné
Le petit Lucien Le Petit Dubois
Catherine Jadot Mlle. Jane Delmar
—Criterion.

LADIES FIRST, revue, in four scenes, by Austen Hurgon, lyrics by St. John Hamund and Elsa Maxwell, music Elsa Maxwell. September 6. Hippodrome, Portsmouth). Principal artists, Mr. Larry Channon, Misses Elsa, Freda and Vanda Jensen, Miss Elsa Trepass, Mr. Harry Merrylees, Mr. Frank Butt, M. Mario Mariani, Mr. Archie McCaig, Miss Nellie Malone, Mr. Arthur Turner, Miss Florence Linton, Mr. W. J. Murley, Mr. Harold Martin, Miss Eileen Lawler, Miss Maude Harris, Miss May Wilkins, Miss Amy B. Ellis, Mr. George McCausland, Miss Nora Casey. December 6.—Middlesex.

LADIES' SEMINARY, THE, one-act comedy, by John Harwood. April 3.

Miss Anne Miss Marie Royter
Miss Harker Miss Phyllis Relp
Ada Miss Christie Laws
Mr. Golding Mr. Ernest Haines
Mr. Carter Mr. Archibald McLean
Lord Oakapple Mr. Stanley Drewitt
Mrs. Partington Miss Muriel Pope
—Gaiety, Manchester.

LADY-BIRDS, THE, revue, in three scenes, written by Fred Thompson, composed by James Glover (August 9, Royal, Plymouth). September 27.

Cuthbert Pipkin Mr. James Godden
Horatio Wigglesworth Mr. Edwin Brett
Gus Sassoon Mr. N. Goodman
P.C. Barchiston Mr. R. Val
Mr. Meek Mr. B. White
Usher Mr. A. Brame
Marjorie Cecil Miss Mona Magnet
Dora Dovey Miss Rita Everard
Henrietta Wigglesworth Miss Gwen Connington
Camilla Pipkin Miss Emmeline Orford
—Empire, Penge.

LADY GODIVA, musical pageantry play, in three scenes. November 29.

Lady Godiva Miss Ada Colley
Leofric, Earl of Mercia Mr. A. E. Mayne
Priest Mr. Chas. Ernest
Herald Mr. Chas. Milne
Stephen Mr. Chas. Young
Gwendolin Mr. Edwin Stuart
Sabern Mr. Arthur Lawrence
Tobias Mr. Arthur Hargreaves
Margaret Miss Rosemead
Kathleen Miss Annette Symons
—Empire, Coventry.

LADY HUNTWORTH'S EXPERIMENT, revival of R. C. Carton's comedy (April 26, 1900, Criterion; January 12, 1907, Haymarket) for one week by the Independent War Players. July 26.—Kingsway.

LAKME, revival of opera by MM. Gondinet, Gilli and L. Delibes (April 14, 1883, Opera Comique, Paris; June 6, 1885, Gaiety, London). M. Vladimir Rosing's season June 2.—London Opera House.

LAND OF HAPPINESS, THE, masque, in two parts, by Ena Hay Howe. July 17.—Battersea Polytechnic.

LASS OF DINGLEY MOOR, THE, play, in four acts, by Herbert Shelley. September 10.
Jacob Ives Mr. Herbert Shelley
Blake Abdingdon Mr. Victor Gardom
John Marsden Mr. Tom Taylor
Ebenezer Diggle Mr. Walter Westwood
Clarence Birdwhistle Mr. Thomas Hill
Sarah Marsden Miss Rhoda Larkin
Polly Marsden Miss Gipsy Touzeau
Kitty Armitage Miss Florence Huntly
Minnie Marsden Miss Moyra Manners
—Royal, Inverness.

LAUGHTER OF FOOLS, THE, play, in three acts, by H. F. Maltby (Carlisle, May 21, 1909; Little, March 9, 1911). May 29. Last performance (the 25th), June 19.

John Bassett Greig Mr. Alfred Bishop
Bertie Greig Mr. Max Leeds
Charles Vidal Mr. Ronald Squire
Horace Higgs Mr. Jack Hobbs
Mr. Nuttall Mr. Arthur Grenville
Mr. Plunkett Mr. Arthur Hatherton
Mrs. Greig Miss Frances Ivor
Mabel Greig Miss Hilda Bayley
Doris Henley Miss Violet Graham
Elizabeth Miss Eva Le Gallienne
—Prince of Wales's.

LAW AND THE GIRL, THE, comedy-drama, in nine scenes, by Geoffrey Fulton (produced at the Pavilion, Liverpool, as "The Girl Who Broke Her Mother's Heart," December 7, 1914). January 25.

Sir Francis Howard Mr. Arthur Rodney
Reginald Howard Mr. Gerald Henson
Denzil Riversdale Mr. David McFarlane
Sam'l Hyam Mr. J. S. Pateman
P.C. Atkinson Mr. Herbert Bruce
Maitland Mr. R. J. Rignold

Law and the Girl, The (cont.).

Gustave Mr. Arnold West
John Mr. Arthur Rayne
Albert Herman Mr. Ernest Yandell
Counsel for Prosecution
Mr. C. Wm. Carleton-Crowe
Magistrate Mr. Percy Warlow
Magistrate's Clerk Mr. George Bull
Lady Francis Howard Miss Evelyn Vaudray
Lady Diana Bulwer
Miss Aimée Grattan-Clyndes
Martha Chester Miss Florence M. Daly
Becky Chester Miss Lissa Young
—Elephant and Castle.

LEAVE IT TO ME, musical comedietta, in three scenes, presented by Percy Hall and E. Caine. August 2.

William Stafford Mr. Tom Lee
Henry Strong Mr. Brook Kimberley
James Ward Mr. Will Stern
Charley Hatpin Mr. Eric Melbourne
Johnny Quik Mr. Bob Beatty
May Langford Miss May Harper
Daisy Darrell Miss Alice Burnett
Rose Allen Miss Florence Lewin
Violet Ray Miss Cissie Critchley
Marion Wood Miss Lilian Cave
—Hulme Hippodrome, Manchester.

LIFE OF MAN, A, play, in five acts, by Leonidas Andriev. June 24.

The Being in Grey .. Mr. Desmond Brannigan
The Man Mr. Esme Percy
His Wife Miss Beatrice Smith
Father of the Man Mr. William J. Rea
Mrs. — Miss Margaret Yarde
Her Husband Mr. Henry Baynton
Her Daughter Miss Gabrielle Paul
Her Sons Mr. Leonard Lucas
Maiden Aunt Master Mackenzie
Doctor Miss Kirsteen Graeme
—Royal Lyceum, Edinburgh.

LIGHT BLUES, THE, musical comedy, in two acts, by Mark Ambient and Jack Hulbert, lyrics by Adrian Ross, music by Howard Talbot and Herman Finck. September 13.

Joe Brooke Mr. Edmund Gwenn
Rt. Hon. Sir Oliver Petrie .. Mr. Fred Lewis
Gundy Mr. Shaun Grenville
Mr. Tiffen Mr. Lionel Rignold
Alfred Mr. Reginald Tippet
Georgie Mr. Walter Andrews
Henry Mr. Fred Rawton
Duke of Dorchester Mr. J. V. Bryant
Willie McGee Mr. K. Blake Adams
Arthur Hobbs Mr. Jack Hulbert
Sydney Panting Mr. Noel Dainton
Harry Hotblack Mr. John Perry
Hon. Geo. Rawson Mr. Sidney Granville
Clive Brooke Mr. George Beckett
Basil Pycroft Mr. Thomas Pawcelfort
Detective-Inspector Walker

Mr. Gordon Bailey
Porter Mr. Dennis Cowles
Topsy Divigne Miss Dorothy Ward
Cynthia Petrie Miss Cicely Courtneidge
Mildred Petrie Miss Mary Clare
Lady Peggy Miss Cicely Debenham
Lady Rose Miss Doris Cameron
Lady Doris Miss Dorothy Jay
Lady Gertrude Miss Mona Finucane
Lady Kate Miss May Henry
Mary Miss Kate Lamont
Mrs. Budd Mr. George Elton
—Prince of Wales's, Birmingham.

LIGHTS OUT LONDON, revue, produced by Lew Lake. December 27.—Willesden Hippodrome.

LITTLE BIT OF FLUFF, A, farce, in three acts, by Walter W. Ellis. (October 11, West Pier, Brighton.) October 27.

John Ayers Mr. George Desmond
Bertram Tully Mr. Ernest Thesiger
Nixon Trippett Mr. Stanley Lathbury
Dr. Bigland Mr. Alfred Drayton
Pamela Ayers Miss Marjorie Maxwell
Maimie Scott Miss Ruby Miller
Aunt Hannah Miss Lillian Talbot
Ursula Miss Violet Gould
Chalmers Miss Dulcie Greatwich
—Criterion.

LITTLE GREY HOME IN THE WEST, THE, domestic drama, in ten scenes, by Mrs. F. G. Kimberley. (August 2, Royal, Wolverhampton.) October 4.

Cecil Standing Mr. Dennis Clyde
Robert Standing Mr. Frank Eaglesfield
Dick Bryant Mr. Ernest Vaughan
Jack Hartley Mr. Edgar Morgan
Coloured Sam Mr. John E. Tomlinson
Tom Slopper Mr. Fred Johnson
Sheriff Hawkins George Rodney
Duggie Little Willie Graham
Mary Bryant Miss Annette Howard
Mrs. H. Standing Miss Ada Roscoe
Mrs. Bryant Miss Carlotta Anson
Peggy Bryant Miss Nancy Newall
—Queen's, Poplar.

LITTLE MAN, THE, "a whimsy, in three scenes," by John Galsworthy. March 15.

The Little Man Mr. Esmé Percy
A Mother Miss Margaret Yarde
Her Baby By Itself
An American Mr. Desmond Brannigan
A German Mr. Henry Baynton
An Englishwoman Miss Kirsteen Graeme
An Englishman Mr. Frank Darch
A Dutch Youth Mr. Leonard Lucas
A Railway Official Mr. Kendal Chalmers
A Policeman (sc. 1) Mr. Harry Finkle
A Policeman (sc. 3) Mr. William J. Rea
A Waiter Mr. Arthur Claremont
A Porter Mr. Wilfred Keriston
—Repertory, Birmingham.

LITTLE MOTHER OF THE REGIMENT, THE, one-act play, by Ernest K. Nelson and Charles S. Lloyd. Played by Miss Millicent Maynard and Mr. Ernest K. Nelson. March 22.—Collins's.

LITTLE SILVER RING, THE, playlet, by Edward Knoblauch. Played by Lady Tree and Mary Jerrold. Produced at the Theatrical Garden Party. July 20.—Botanic Gardens, Regent's Park.

LITTLE TOMMY TUCKER, pantomime, by Richard Waldon. December 20.
—Empire, Shepherd's Bush.

LITTLE WHITE THOUGHT INSIDE THE MIND OF A BANK CLERK, THE, "fantastic scrap," by Miles Malleon. Produced at performance by the students of the Academy of Dramatic Art. March 30.

The Thought of Somebody Else's Wealth Miss Nancy Goring
The Thought of the Actual Present Miss Enid Kilburn-Scott
The Thought of Beauty Miss Ivy Edwards
The Thought of the Girl He Loves Miss Fabia Drake
The Thought of Other People's Suffering Miss Fanny Deitz
The Thought of Traditional Beliefs Miss Dolly Neave
The Day Dreams Miss Dela Pointer
A Little Thought that Has Just Been Born Miss Estelle Desmond
The Spirit of Eternal Golph Miss Elspeth Douglas-Reid
—Wyndham's.

LITTLE WILLIE, one-act farce, by Alick Chumley. March 8.

George Bramber Mr. Alick Chumley
William Bramber Mr. A. Russell-Davis
John Beeding Mr. Frederick Keen
Mrs. Beeding Miss Josephine Middleton
—Royal Artillery, Woolwich.

LONDON VOICES, musical playlet, arranged by Sir Francis Piggott, produced under the direction of Louis N. Parker. Presented at the *matinée* for Naval Comforts Fund, December 7.—His Majesty's.

LONG LIVE ENGLAND, by Edward Knoblauch. played by Lewis Waller and Charles V. France. Produced at the Theatrical Garden Party, July 20.—Botanic Gardens, Regent's Park.

LOOK OUT, revue, book and lyrics by Worton David, music by Herman Darewski, additional numbers by Bert Lee, produced by Edward Lauri. (October 4, Empire, Newport.) Principal artists, Ennis Parkes, Myra Hammon, Rosie Howes, Horace Jones, Ronald Pomeroy, Anthony Gordon, Chas. Whitehill. November 1.—Finsbury Park Empire.

LOOKING AROUND, revue, in two acts and eight scenes, book by W. H. Risque, Robert Weston, and Jack Norworth, lyrics and music by Robert Weston and Jack Norworth, musical numbers and dances arranged by Gus Sohke. Produced by George B. McLellan. (Another version under the title of "Oh! La La!" produced December 27, Queen's.) Principal artists, Mr. Jack Norworth, Mlle. Polaire, Miss Laura Guerite, Miss Beth Tate, Mr. Robb Wilton, Miss Marie Mitchell, Mr. Louis Payne, M. Duvilliers, Mr. Hugh Robinson, Miss Florence Palmer, the Garrick Quartet. Last performance (the 42nd) December 11. November 6.—Garrick.

LOVE AND THE WOMAN, drama, by Ivan Patrick Gore. (July 28, 1914, Metropole. Glasgow.) April 12.

Paul Marrion Mr. Will Read
Mark Renton Mr. Preston Alexander
Will Langley Mr. C. Vivian Charles
Professor Peter Peabody Mr. Victor Du Cane
Max Lipski Mr. Lancelot Usher
Inspector James Yorke Mr. George Ross
Mignonette Trigg Miss Pauline Walker
Laura Yorke Miss Amy Ellam
Lucretia Millet Miss Winnie Crichton
Mabel Marrion Miss Xenia Lynfield
Sylvia Marrion Miss Winifred Maude
—Royal, Stratford.

LOVE BIRDS, revue, in three scenes, book by Herbert C. Sargent, lyrics by A. J. Mills, music by Bennett Scott. Produced by Robert Reilly. (Version of "It's All Yours," Willesden Hippodrome, October 4.) Principal artists, Hal Bert, Jennie Hartley, Woolmer Young, Cyril Smith, Hettie Mason, Violet Lindsay. October 18.—Middlesex.

LOVE CHILD, THE, play, in prologue and three acts, by Ada G. Abbott. (May 31, Royal, Leicester.) June 19.

THE PROLOGUE, SEPTEMBER, 1914.
At Huxter's Cottage, Canterbury, Kent.
Dr. Howlett Mr. D. Pentland
"Curly" Saunders Mr. John Johnston
Ben Huxter Mr. Ernest R. Abbott
Emily Huxter Miss Annie Morgan
Meg Huxter Miss Ada Abbott

THE DRAMA, JULY, 1924.
Lord Kingdon Mr. Frank Kelland
Rev. Peter Cordiner Mr. Philip Layton
Portal Mr. Edwin Keene
Curly Mr. John Johnston
Boney Mr. W. H. Davis Brown
Steve Mr. Alfred Harvey

Love Child, The (cont.).

Ben Huxter Mr. Ernest R. Abbott
 Dowager Lady Kingdon Miss Agnes Kingstone
 Lady Rose Kingdon Miss Glory Kelland
 Sophy Miss Marguerite Cryer
 Hannah Miss Esther Carthew
 Flint Miss Gladys Beatrice
 Jane Miss Marion Holly
 Tommy Miss Nellie Crowther
 Meg Miss Ada Abbott
 —Brixton.

LOVE EPISODE, A, playlet in pantomime, by Arthur K. Phillips. May 17.—Kingsway.

LOVE MARRIAGE, A, melodrama, in 'eight scenes, by W. V. Garrod. December 1.
 Lord Eric Grey Mr. Leslie Cudd
 Lady Alicia Grey Miss Beatrice Pane
 Lady Constance Hampton Miss Leah Corentez
 Nathaniel Pewton Mr. Cliff Deane
 Kitt Todd Mr. Max Gompert
 John Frammore Mr. W. V. Garrod
 Eily Frammore Miss Bertha Kingston
 Dr. Clarke Mr. Edward Ashton
 Philip Carton Mr. Herbert Fredericks
 Matos da Vega Mr. Gilbert Elvin
 Jacob Hardman Mr. Charles M. Holmes
 Delie Lafarge Miss Effie Deane
 —Waterhouses.

LOVE STORY OF ANNIE LAURIE, THE, play, in prologue and three acts, by Alfred Denville and Rev. John Maclaren. February 22.—Her Majesty's, Walsall.

LOVELY LIMIT, THE, aquatic revue, in four scenes. Book and lyrics by John P. Harrington, music by Alec Hemley. (February 1, Hippodrome, Nuneaton.) February 15.
 Herself Miss Lily Smith
 Rosie Miss Doris Joy
 Bill Smithers Mr. Tom Reno
 Harry Mountjoy Mr. Gerald Williams
 Captain Dash Mr. Barry Scott
 Macpherson Mr. Bob Evans
 Millie Miss Dorothy Stedman
 Mrs. Smithers Miss Blanche Lennox
 Millicent Miss Nora Gorman
 Chocolate Attendant Miss Rosa French
 Cigar Attendant Miss Beatrice Evelyn
 "Some Dancer" Miss Maudie Evans
 "Some" Swimmer Miss Gwendoline Smith
 "Some" Diver Miss Bertha Whittier
 —Poplar Hippodrome.

LOVELY WOMAN, revue, by Peter McSweeney. Lyrics by H. E. Garden, music by Sullivan Brooke, produced by George Shurley. (June 7, Hippodrome, Margate.)
 Principal artists, Hilda Cross, Laifay, the Ranney, Valerie Valletort, Peter McSweeney, Victoria Victor, Finlay Dunn. July 12.—Middlesex, London.

LUCIFER AND HIS ANGEL, playlet, by E. Nolan O'Connor (played by Miss Kate Cutler and Mr. Herbert Waring). March 3.—Hippodrome, Golder's Green.

LUCKY JIM, farcical comedy, in three acts and five scenes, by "Henry Seton." July 19.

The Earl of Wytham Mr. John Tresahar
 Viscount Chilworth Mr. Albert Raynor
 The Hon. James Parsons Mr. Kenneth Kent
 The Hon. John Parsons Mr. W. R. Staveley
 Alaricus Wiffles Mr. Edward Sass
 Henry Tidman Mr. F. B. Sharp
 Freddie White Mr. Albert Bennett
 Dr. Carpenter Mr. Orlando Barnett
 Mr. Morland Mr. Ralph Curtis
 Goby Mr. Charles Daly
 Policeman Mr. James Wilson
 Wakeford Mr. Thomas Burton
 The Countess of Wytham Miss Vera Beringer

Lucky Jim (cont.).

Elizabeth Parsons Miss Dorothy Ripley
 Lady Sineta Parsons Miss Ivy Sawyer
 Mrs. Tidman Miss Esme Beringer
 Maudie White Miss Minnie Koski
 Clara Miss Drusilla Wills
 Woodruffe Miss Claire Pouncefort
 —Royal, Plymouth.

LUCKY MISTAKE, A, farcical duologue, by Jack Hulbert. July 26.

Leslie Carter Mr. Jack Hulbert
 Mabel Miss Cicely Courtneidge
 —Pavilion, Glasgow.

MA, comedy sketch, by Cyril Twyford and Paul Wynter. May 3.—Golder's Green Hippodrome.

MADAME BUTTERFLY, revival of Giacomo Puccini's opera in three acts, founded on a magazine story by John Luther Long, dramatised by the author and David Belasco, and adapted to the uses of the opera by Signori Illica and Giacosa, produced at Covent Garden, July 10, 1905. English version by Mrs. Elkin, produced for the first time in London by the Moody-Manners Company, August 16, 1907, at the Lyric. Revived during the Vladimir Rosing season at the London Opera House, on May 31, 1915; Shaftesbury, March 10, 1915; and again during the Courtneidge and Beecham season. October 4.—Shaftesbury.

MADAME SANS-GENE, revival of comedy by Victorien Sardou and Emile Moreau (October 27, 1893, Vaudeville, Paris; June 23, 1894, Gaiety, London; June 12, 1905, Terry's). Cast headed by Mme. Réjane. May 3.—New.

MADE IN ENGLAND, revue, by A. P. de Courville, music by Herman Darewski, produced by Harry Hall. Principal artists, Lily Lingard, Alexandre and Hughes, Lynda Martell, Claude Gardner, Nellie Waring, Marjory Manners, James Davis. April 29.—Grand Clapham.

MAGIC CIRCLE, THE, comedy, in one act, by Walter R. Matthews. Produced by the Altrincham Garrick Society. November 17.—Unitarian Schools, Altrincham.

MAGIC OF A ROSE, THE, miniature ballet, by Jeanne d'Enéréaz, music by Nesta Wright. (*Matinée*). July 10.—Court.

MAGIC TOUCH, THE, musical comedy, in three scenes, by George Arthurs and Charles Danvers, the music composed and arranged by Leon Basset, with incidental numbers by Louis Nirsch and Maxwell Brunell. January 18.

Jim Wilkins Mr. Harry Phydora
 Mrs. Wilkins Miss Ethel Davies
 Pearl Miss Violet Blythe-Pratt
 Clarence Mr. Harry Johnston
 Lady Ossitt Miss Madge Hailes
 The Pasha Mr. Somers Bellamy
 Bloom of the Peaches Miss Phyllis Melville
 Abdulla Mr. Tom Talbot
 Rosebud Miss Olive Robinson
 Sesamie Miss Ethel Negretti
 Hassen Mr. George Carvey
 —Walthamstow Palace.

MAGIC WOOD, THE, fairy fantasy, in one act, by Maud Roberts, music by Osborne Roberts, played by Miss Lila Field's pupils. (*Matinée*). November 2.—Prince's.

MALINI, Indian play, by Sir Rabindranath Tagore. Presented by the Indian Dramatic Society. June 8.

Malini Miss Margaret G. Mitchell
 Kashyapa Mr. Stuart Grey
 Queen Miss Clarissa Miles

Malini (cont.).

King Mr. Harry P. Carr
 General Mr. H. Stanley Redgrove
 Kahemankar Mr. J. Henry Twyford
 Supriya Mr. K. N. Das Gupta
 Charudatta Mr. Leonard Merrifield
 Somacharya Mr. A. Warlicker
 Ugra Sen Mr. Arthur Cuthbert
 Devadatta Mino Cheher Shah
 Maid of Honour Miss Ivy M. L. Cowen
 —Grafton Galleries.

MAN'ELLE TRALALA. See "Oh! Be Careful."

MAN-EATING GORILLA, THE, revised version of Percy Davison's comedy act, "Johnny Stage Struck." February 11.—Camberwell Empire.

MANNEQUIN AMOUREUX, LE, by Claude Berton. July 5.

Louissette Mlle. Polaire
 Edouard M. Aimé Simon-Girard
 La Mère Pouff Mme. Céline Alex
 —London Coliseum.

MANNIKIN, THE, play, in one act, by Alicia Ramsay and Rudolph de Cordova. August 23.

Clara Fergusson Miss Maud Cressal
 Jennie Miss Florence Tempest
 Raymond Vereker Mr. Frank Lacey
 John Drury Mr. Henry Deas
 —Chelsea Palace.

MAN WHO CAME BACK, THE, drama sketch, adapted by John Lawson. October 11.

Frank Osborne Mr. Frank Seddon
 Hans Loder Mr. Leonard Denton
 "Bits" Miss Viola Page
 Kitty Loder Miss Lucille Sydney
 A Boer Farmer Mr. J. S. Boom
 —Camberwell Empire.

MAN WHO STAYED AT AN HOTEL, comedy, in one act, by Arnold Reynor. April 14.
 Vera Taunton Miss Isobel Carma
 Rupert Mallett Mr. Gilbert Ritchie
 Cyril Faulkner (alias Lawrence Kremlen) Mr. Frank McKee
 —Her Majesty's, Carlisle.

MARGARET, RED CROSS NURSE, military drama, by Nita Rae. (Palace, Liverpool, August 3, 1914, as "Married to the Wrong Woman.") January 11.

Harold Montfort Mr. John S. Millward
 Vivian Ormroyd Mr. Ronald A. Bridge
 Dr. Chard Mr. Henry Earlesmere
 Charlie Armstrong Mr. Tom Calden
 Bobbie Sparks Miss Claude
 John Patch Mr. John Summerville
 James Smith Mr. Will Henderson
 Tom Blow Mr. Frank Austin
 Letty Armstrong Miss Marie Desmond
 Mrs. Poppermax Miss H. Graham-Edwins
 Beatrice De'Sylvia Miss Kate Froude
 Mona Ormroyd Miss Amy Shaw
 Margaret (alias Mona) Montfort Miss Flora Tressilian
 —Royal, Stratford.

MARIE-ODILE, play, in three acts, by Edward Knoblauch. (January 19, Belasco, Washington; January 29, Belasco, New York.) June 8. Last performance (the 30th) July 3.

Sister Saint Marie-Odile Miss Marie Löhr
 Sister Saint Clotilde Miss Stella St. Andrie
 Sister Saint Louise Miss Millie Hylton
 Sister Saint Monica Miss Louise Regnis
 Sister Saint Anatole Miss Ada King
 Sister Saint Angela Miss Georgina Milne
 Sister Saint Cecilia Miss Irene Delisse
 Sister Saint Joseph Miss Maude Phillips
 Sister Saint Elizabeth Miss Joan Challoner
 Sister Saint Catharine Miss Jennie Earle
 Sister Saint Barbara Miss Grace Darby

Marie-Odile (cont.).

Mother Saint Dominic Miss Helen Hays
 Father Benedict Mr. A. E. George
 Peter Mr. O. B. Clarence
 A Corporal Mr. Basil Gill
 A Sergeant Mr. Hubert Carter
 1st Soldier Mr. H. C. Hewitt
 2nd Soldier Mr. Julian Cross
 3rd Soldier Mr. Vernon Crabtree
 4th Soldier Mr. R. Bodney
 5th Soldier Mr. Henry Byatt
 —His Majesty's.

MARRIAGE, piece, in one scene, by Cosmo Hamilton. September 6.

Darling Miss Jean Cavendish
 Darling Mr. Marsh Allen
 —Grand, Croydon.

MARRIED TO THE WRONG WOMAN. See "Margaret, Red Cross Nurse."

MARY FROM TIPPERARY, drama, by Henrietta Schrier and W. Lodge Percy. (June 28, Royal, Chatham.) August 16.

Lieut. Steyning Mr. Cyril Austen Lee
 Bartlett McGarth Mr. Charles Dickens
 Colonel McGarth Mr. Theon Gautier
 Jack O'Connor Mr. D. Ruse-White
 Daniel O'Kelly Mr. Norman Clarke
 Sergt. Wilks Mr. Fred Southern
 Karl Schumann Mr. Frederick W. Freeman
 Ezekiel Wilks Mr. Edward Maples
 Tom O'Grady Mr. Norman Clarke
 Nick Jones Mr. George Buckley
 Michael O'Flaherty Mr. Eric Dauntun
 Norah O'Kelly Miss Lillian Arding
 Kathleen O'Kelly Miss Stella Carmichael
 Mrs. Wilks Miss Vera Hulme
 Mary O'Grady (Mary from Tipperary) Miss Grace Emery
 —Royal, Woolwich.

MASCOT, THE. See "We're Getting Busy."

MASK, THE, drama, by F. Tennyson Jesse and H. M. Harwood. Presented by the Grand Guignol company. August 9.
 —Garrick.

MASQUE OF PEACE AND WAR, THE, patriotic masque, by Louis N. Parker. (Matinée.) April 27.—Drury Lane.

MATER, comedy, in three acts, by Percy MacKaye (August 3, 1908, Van Ness Theatre, San Francisco; September 25, 1908, New York.) June 4. (Matinée.)

Matilda Dean Miss Winifred Emery
 Michael Dean Mr. Frank Randall
 Mary Dean Miss Cathleen Nesbitt
 Arthur Cullen Mr. Lionel Atwill
 Rudolph Verbeck Mr. Olaf Hytten
 —Playhouse.

MATRIMONIAL MISUNDERSTANDINGS, comedietta, by Paul Claus (played by amateurs). December 22.—Opera House, Cheltenham.

MAVOURENEEN, romantic play, in three acts, by Louis N. Parker. October 23.

King Charles II. Mr. Malcolm Cherry
 Buckingham Mr. Gerald Lawrence
 Arlington Mr. W. Gayer Mackay
 Bristol Mr. Roy Byford
 Ashley Mr. Henry Byatt
 Berkeley Mr. Charles Doran
 Sidney Montagu Mr. Reginald Owen
 Samuel Pepys Mr. Edward Sass
 Father O'Rafferty Mr. C. V. France
 Chaffinch Mr. Ben Field
 The Host of the Bear Mr. Julian Cross
 A Drawer Mr. Vernon Crabtree
 Usher Mr. Donald Young
 Hafz Mr. Percy Bates
 Queen Catherine Miss Athene Seyler
 Lady Castlemaine Miss Alice Crawford
 Lady Arlington Miss Violet Graham

Mavourneen (cont.).

Mrs. Myddleton	Miss Joan Chaloner
Mrs. Roberts	Miss Georgina Miller
Miss Frances Brooke	Miss Esme Biddle
Miss Margaret Brooke	Miss Isabel Allison
Mrs. Peppys	Miss Dorothy Parker
Moyra	Miss Blanche Stanley
Mercer	Miss Sybil Sparkes
A Maid	Miss Irene Delisse
Patricia O'Brien	Miss Lily Elsie
—His Majesty's.	

MEANEST MAN ON EARTH, THE, sketch
(Naylor Grimson in the principal part).
February 1.—Oxford.

MEDIUM, THE, play, adapted by Jose G. Levy from "L'Angoisse" of Madame de Vylars and P. Sylvestre (March 21, 1908, Shaftesbury; November 25, 1912, Palladium). Presented by the Grand Guignol company. July 26.—Garrick.

MEMORIES, play, in one act, by Cunningham Bridgeman. Owing to a prior claim to this title being advanced, the piece was subsequently renamed "Old Memories."
February 12.

Corporal Pepper	Mr. Douglas Thompson
Tim Tattersole	Mr. Henry Oscar
Jenny	Miss Madge Trenchard
—Grand Opera House, Middlesbrough	

MENARI, sketch, by Charles Ward-Jackson, with music by Guy Jones, and dances arranged by Espinosa. March 15.

Stanley Courtney	Mr. Rohan Clensy
Haji Abdul Hamid	Mr. Felix Demery
Haji Yusuf	Mr. Arthur Medwin
Charles Neville	Mr. Alfred James
Amina	Miss Dulcie Benson
Menari	Menari
—Hippodrome, Golder's Green.	

MERCHANT OF VENICE, THE, revival, by R. Flanagan. January 18.

Duke of Venice	Mr. Edward Benson
Prince of Morocco	Mr. George Sykeson
Antonio	Mr. Oswald Lingard
Bassanio	Mr. Norman Partridge
Salario	Mr. J. Darnley
Salanio	Mr. Raymond Conway
Gratiano	Mr. Milton Rosmer
Lorenzo	Mr. Alfred Hilliard
Shylock	Mr. Hubert Carter
Tubal	Mr. A. G. Pefingell
Launcelot Gobbo	Mr. T. Fox
Old Gobbo	Mr. Sydney Dench
Balthazar	Mr. B. Edwards
Stephano	Mr. H. Gisburne
Portia	Miss Irene Rooke
Nerissa	Miss Olga Carter
Jessica	Miss Margaret Beck
—New, Manchester.	

MERCHANT OF VENICE, THE, performance at the Shakespeare Festival at Stratford-on-Avon, notable for the fact that Mr. Oscar Asche appeared as Shylock. April 26.—Memorial Theatre, Stratford-on-Avon.

MERCHANT OF VENICE, THE, production of Shakespeare's play by the Birmingham Repertory company. October 18.
—Repertory, Birmingham.

MERCHANT OF VENICE, THE, Mr. Matheson Lane's production, Wimbledon, September 29 (with a different cast). Transferred to the Strand on January, 1916.
December 6.

Antonio	Mr. Henry Vibart
Salario	Mr. George Skillan
Salanio	Mr. Geoffrey Douglas
Bassanio	Mr. Baiol Holloway
Lorenzo	Mr. Ernest C. Cassel
Gratiano	Mr. E. Harcourt-Williams
Portia	Miss Hulin Britton
Nerissa	Miss Dorothy Ripley

Merchant of Venice, The (cont.).

Pages to Portia ..	Masters Belford and Nurdan
Balthazar	Mr. George Morgan
The Prince of Morocco ..	Mr. Terence O'Brien
Shylock	Mr. Matheson Lang
Leonardo	Master Chown
Jessica	Miss Marjorie Patterson
Launcelot Gobbo	Mr. Andrew Leigh
Old Gobbo	Mr. Louis Ashmeade
Stephano	Mr. G. Burwood
The Prince of Arragon ..	Mr. Andrew Leigh
Tubal	Mr. John Daly
Gaoler	Mr. A. S. Talbot
The Doge of Venice ..	Mr. A. Harding Steerman
The Clerk of the Court ..	Mr. Walter Plinge
—St. James's.	

MERRY AND BRIGHT, "surprise" revue, in six scenes, by Wal Pink, music by H. Dee, dances arranged by Espinosa, produced by Herbert Darnley. Principal artists: Mr. Herbert Darnley, Miss Maudie Francis, Da Costa, Miss Dora Warner, Mr. Hylton Warde, Mr. Jack Arundell, Mr. Sidney Hamilton, Mr. R. H. Bindon, Miss Dorothy Weaver, Miss Eileen O'Moore, Miss Dolly Lambert, Miss May Machin, Miss Stella White, Miss Jessie Stuart, Miss Claire Rofferty, Miss Grace Carlyle, Miss Lottie Stone's Dancing Girls. November 15.
—Surrey.

MERRY MISS MADCAP, revue, by William T. Ivory and Kenneth Morrison. Produced by A. W. Thompson. (February 25, Palace, Wellesborough.) Principal artists: Tina Frank, Fred Pitt, George Young, Elsie Smart, Empire Trio, Tee Quartet. June 21.
—Camberwell Empire.

MERRY MOMENTS, revue, in five scenes, by Albert P. de Courville and Herman Darewski. Principal artists: Mr. Marriott Edgar, Mr. Walter Williams, Miss Nell Emerald, Miss Beatrice Boarder, Miss Nora Stockelle, the Three Crooks, Clement Farace, and Mr. Fred Dark. March 22.—Hackney Empire.

MIDNIGHT, musical farce, in one act, with lyrics by F. J. Whitmarsh, and music by Herbert E. Haines. September 13.
Elise Miss Florence Wray || Eric | Mr. Harry Drummond |
A Lady	Miss Lily Laverne
A Gentleman	Mr. David Scott
—Victoria Palace.	

MIDNIGHT MEETING, A, playlet, by the Marchioness of Townshend. July 9.
(*Matinée.*)
Elizabeth Stanwell Miss Dorziat || Deborah | Mrs. Alix Grein |
| Benjamin Matlock | Mr. Ben Webster |
| —Queen's. | |

MIDSUMMER NIGHT'S DREAM, A, revival, of Shakespeare's comedy by Mr. F. R. Benson, music arranged by Mr. Christopher Wilson. December 20.

Theseus	Mr. F. R. Benson
Egeus	Mr. O. D. Roberts
Demetrius	Mr. Henry Baynton
Lysander	Mr. Basil Rathbone
Philstrate	Mr. Grosvenor North
Quince	Mr. B. A. Pittar
Snug	Mr. Stanley Howlett
Bottom	Mr. A. E. George
Flute	Mr. Compton Rickett
Snout	Mr. W. H. Quinton
Starveling	Mr. H. O. Nicholson
Hippolyta	Miss Dorothea Pidcock
Hermia	Miss Dorothy Green
Helena	Miss Florence Glossop-Harris
Oberon	Mr. Murray Kinnell
Titania	Miss Aline Henderson
Puck	Miss Leah Hanman
First Fairy	Miss Violet Cecil

Midsummer Night's Dream, A (cont.).

First Singing Fairy Miss May Kearsey
 Second Singing Fairy .. Miss Dorothy Hawkins
 Peaseblossom Miss Doris Beaton
 Cobweb Miss Peggy Carnac
 Moth Miss Muriel Stevens
 Mustard Seed Miss Félicie Vyner
 Amazons—Misses Blackburn, Foy and Wilson.
 Singing Fairies—Misses Beckley, Boulder,
 Gudge, Harker, Jennings, Lacey, Lowe and
 Willatts. Fairies—Misses Brooks, Bomford,
 Bentley, Douglass, Denham, Foote, G. Foote,
 Gordon, Griffiths, Howard, Jolley, Kallis, Kal-
 mar, Martin, Macardle, Salter, Snow, Travis,
 Wade and Woodhead. Slaves—Messrs. Gordon
 and Jukes.

—Court.

MILLER'S DAUGHTERS, THE, musical play,
 in three acts, written and composed by
 Paul A. Rubens, additional numbers by
 Percy Greenbank. Revised version of
 "Three Little Maids." May 10, 1902,
 Apollo. December 24.

Miller Branscombe Mr. H. De Lange
 Miss Deatre Miss Betty Shale
 Cupid Mr. Mark Lester
 Peggy Miss Iris Hoey
 Dollie Miss Elise Craven
 Masie Miss Nellie Taylor
 Lady St. Mallory Miss May Beatty
 Lady Venetia Grafton Miss Doris Clayton
 Lady Rosemary Beaulieu Miss Ivy Shilling
 Lady Marjory St. Mallory Miss Gladys Squier
 Lord Chayne Mr. Alfred Wellesley
 Mr. Briane Molineaux Mr. Gordon Yates
 Jack Charlton Mr. Harry Welshman
 Miss Price Miss Mabel Hirst

—Prince's, Manchester.

MILLION DOLLAR GIRL, THE, musical and
 comedy melange "in four spasms," by
 George Arthurs and Louis Jerome. Pro-
 duced by Gus Sohlke. Principal artists:
 Miss May Tomlinson, Mr. Tubby Edlin,
 Mr. Alec Chentrens, Mr. G. S. Melvin,
 Miss Florrie Groves. (April 12, Empire,
 Chatham.) April 19, Shepherd's Bush
 Empire; May 16, Victoria Palace.

MIND THE PAINT, "musical hustle," in
 eight scenes, by Dalziel Dalgety. June
 21.

Signor Largent Mr. Dana Royal
 Filbert Mr. Bert Vernon
 Sincerity Mr. Eric Wingfield
 Hilarity } Mr. Tutty
 Groucher }
 Nobody Mr. C. Welbourne
 Silence Mr. Harry Wys
 Jollywoman Miss Rosslyn
 Beauty Miss Aden
 Youth Miss Thorne
 Conscience Miss D. Anderson
 Modesty Miss P. Lorraine
 Vice Miss G. Brewster
 Duchess of Snobshire Miss G. Essex
 Countess de Greed Miss Vi Oram
 Lady Sneerwell Miss Connie Ducane
 Charlatan Miss V. Velma
 Snigger Miss M. Hope
 Cheek Miss Ackroyd
 Policeman Mr. Russell
 Frivolity Miss Sylvester
 Kindheart Miss G. Grant
 Merry Thought Miss V. Clifford
 Sadness Miss V. Gray
 Gruff Mr. R. Allister
 Bluff Mr. C. Merton

—Royal, Woolwich.

MIND THE STEP, revue, in three scenes, by
 Charles Baldwin and Harry Richardson.
 Produced by Paul Rubens. Principal
 artists: Jack Stewart, Jimmy Morris,
 George Gee, Connie Moore, Elsie Fay, Harry
 Evans, Beatrice Evelyn. May 10

—Islington Empire

MIND YOUR OWN BUSINESS, revue, in
 three scenes, by Charles Baldwin, music ar-
 ranged by Ernest Longstaffe. (Palace,
 Oldham, July 20, 1914.) February 22,
 —New Cross Empire.

MINUTE'S WAIT, A, revival of Martin J.
 McHugh's comedy (August 27, 1914, Abbey,
 Dublin), by the Irish Players. May 26.

Barney Domigan Mr. Arthur Sinclair
 Christy Domigan Mr. Philip Guiry
 Mrs. Falsey Miss Nora Desmond
 Mary Ann McMahon Miss Eithne Magee
 Andy Rourke Mr. Fred O'Donovan
 Pat Morrissey Mr. J. A. O'Rourke
 Jim O'Brien Mr. S. J. Morgan
 Tom Kinsella Mr. J. M. Kerrigan
 Mrs. Kinsella Miss Ann Coppinger

—Little.

MIRETTE A SES RAISONS, comedy, in one
 act, by Romain Coëlus. Presented by the
 Grand Guignol company. July 26.—Garrick

MISS SAUCE, OF WORCESTER, musical
 comedy, by W. T. Ivory and Kenneth
 Morrison. May 24.

Nick Winter Mr. Dickie Clare
 Judge Goldflake Mr. Gilbert Hall
 Simeon Steele Mr. Ronald A. Douglas
 Dick Dare Mr. James Hawkes
 P.C. Quickeye Mr. Bert Collins
 Inspector Legge Mr. George Minto
 Pajyama Mr. Edward Chester
 Virginia Goldflake Miss Osceah Leigh
 Baby Ribbon Miss Olive Roy
 Flossie Doherty Miss Sadie Leslie
 Tiny Twinkle Miss Norah Blake
 Mamie Havalook Miss Doris Leigh
 Flo Free Miss Lily Wood
 Belle Steamer Miss Edie Bale
 Ida Neeze Miss Fay Courtney
 Vera Madeira Miss Maise Stratford
 Sally Sauce (Miss Sauce of Worcester)
 Miss Violet Clare

—Playhouse, Stafford.

MISSING, dramatic episode, by Val Gurney.
 May 14.

Captain John Moreland Mr. J. A. Bentham
 Colonel Haines Mr. George Barran
 Sergeant Barclay Mr. Bartlett Garth
 David Moreland Mr. F. Rawson Buckley

—Elephant and Castle.

MISSING LINK, THE, comedy sketch, by
 Charles Baldwin and Ernie Lotinga.
 February 15.—Empress, Brixton.

MISTRESS WIFUL, play in four acts,
 adapted by Ernest Hendrie from Frank Bar-
 rett's novel (originally produced under the
 title of "Peggar the Prentice," at the
 Royal, Portsmouth, May 23, 1913). January
 2. Last performance (the 63rd), February
 27.

King Charles II. Mr. C. W. Somerset
 John Goodman Mr. James Carter-Edwards
 Robin Fairfellow Mr. Fred Terry
 Benjamin Wedge Mr. J. H. Brewer
 Pere Tenailles Mr. Leslie H. Gordon
 Master Blakey Mr. F. Percival Stevens
 Samuel Pepys Mr. John R. Turnbull
 The Rev. Anthony Pyn Mr. T. Gideon Warren
 Duke of Monmouth Mr. Alfred Kendrick
 Lord Ralph Baxter Mr. Bellenden Clarke
 Notary Mr. George Dudley
 Constable Stulkey Mr. Robert Noble
 Barber Clip Miss Winifred Rae
 Mistress Wedge Miss Emily Spiller
 Margaret Goodman Miss Julia Neilson
 First Wench Miss Pearl Gardner
 Second Wench Miss Dorothy Davis

Misses Cardozo, Cawdery, and Brodie.

—Strand.

MONK AND THE KING'S DAUGHTER, THE, play, in one act, by the Marchioness of Townsend. (*Matinée* in aid of the Theatrical Ladies' Guild.) May 7.

The King's Daughter Miss Laurette Taylor
The Countess Mathilde Miss Helen Ferrers
The Monk Mr. Godfrey Tearle
—St. James's.

MONSIEUR JEAN, comedy, in one act, by Georges Nanteuil. (Presented by the Grand Guignol Company.) July 5.

Lucien de Chaulieu M. Montell
Jean M. Chaumont
Papavoine M. Villers
Paulette Mme. Josa Milan
Eugénie Mme. Renée Gardès
—Coronet.

MORE (ODDS AND ENDS), revue, by Harry Grattan, music by Edward Jones. Principal artists, J. M. Campbell, Tiny Grattan, Joan Carroll, Betty Balfour, Morris Harvey, Iris Hoey, Doré Plowden, Alice Delysia, Andre Randall, Leon Morton, Evelyn Rosel, Murri Moncriff, Mme. Onta Hanako, Willie Wheeler, the Misses Courtney, Scott, Fraser, Northcote. (Second edition with new scenes produced on October 28.) June 18.—Ambassadors.

MOTHER'S BROTHER, farce, in three acts, by George Elton. November 29.

Reginald Way Mr. Percy Robinson
Leslie Joyveau Mr. Paige Lawrence
Colonel Bewley-Thompson Mr. Gerald Leete
Mr. Chaddocks Mr. Frank Forbes-Robertson
Judd Mr. Richard Cowell
Minnie Way Miss Kitty Trevel
Mrs. Joyveau Miss Kathleen Hamilton
Mrs. Bewley-Thompson Miss Helen Vidal
Harriet Miss Dorothy Finlayson
—Hippodrome, Margate.

MOTHER'S NEW HUSBAND, comedy sketch, in one scene, written by Wal Pink, music by John S. Baker. August 23.

Marmaduke Jones Mr. Joe Elvin
Bill Sloggy Mr. E. S. Petley
Maudie Miss Madge Spencer
Mrs. Jones Miss Florence Lynne
Bertie Mr. Sydney Vereker
Doctor Thomson Mr. Fred Clifford
Recruiting Sergeant
Mr. Charles Maynard Brown
—Palace, Clapham.

MOTHERLESS MITE, A, domestic drama, by William Fortescue. August 16.

Sir Henry Hunter Mr. Ernest J. Fare
Jack Jones Mr. Tom J. Taylor
Hezekiah Grabber Mr. A. W. Norman
Solomon Moses Mr. Frank Preston
The Hon. Bertie Hunter Mr. Eric Gordon
P.C. Moloy Mr. J. B. Carrickford
Potter Tree Mr. Sam Roberts
Bolter Mr. George Lorena
Charlie Selbourne Mr. Fred Lillywhite
Violet Denton } Miss Clare O'Sullivan
Violet Thames }
Mother Selbourne Miss Lillian Iris
Sally Baggs Miss Gertrude Vickers
Nellie Darwin Miss Violet Somerville
—Alexandra, Birmingham.

MOULIN ROUGE REVUE, LE (The Tricolour), revue, in eighteen scenes, by MM. Quinai and Moreau, English scenes by Bertrand Davis, music composed and arranged by Louis Hillier, produced by Max Dearly. Principal artists, Georges Desplas, Anna Martens, Frank Attree, M. Roberty, Jack Lerner, Leo Daryl. June 14.—London Pavilion.

MOUSE, play, in three acts, by Edward Knoblauch. Presented by the Pioneer Players. December 5.

Helen Townsend Miss Lilian Braithwaite

Mouse (cont.).

Dorothy Grey Miss Mercia Cameron
Spicer Mr. Gilton Barrie
Reggie Hemming Mr. O. B. Clarence
Agatha Tremeneere Miss Elizabeth Kirby
Paul Mr. Malcolm Cherry
Pattison Grey Mr. Campbell Gullan
Elsie Miss Iris Hoey
—Royalty.

MOVING, farcical episode, in one scene, by Lionel Scudamore. July 26.—Camberwell Empire.

MR. AND MRS. PONSONBY, farcical comedy, in three acts, by Walter Hackett. June 14. Last performance (the 8th), June 19.

Jim Ponsonby Mr. Kenneth Douglas
Dick Trevor Mr. Sam Sothorn
Horatio Billington Mr. Fred Kerr
Williams Mr. Edward Duggie
Mrs. Chesterton Miss Lydia Bilbrooke
Mrs. Trevor Miss Mary O'Farrell
Mrs. Ponsonby Miss Marion Lorne
—Comedy.

MRS. FINCH'S FLAT, electrical burlesque, in one scene, presented by Fred Spencer and Harry Rogerson. December 20.

Mrs. Finch Mr. Fred Spencer
Mr. Finch Mr. Harry Rogerson
—Empress, Brixton.

MRS. GORRINGE'S NECKLACE, condensed version of Hubert Henry Davies's play (May 12, 1903, Wyndham's). Played by Mary Moore, Yorke Stephens, A. E. George, Reginald Rivington, May Whitty, Joan Chaloner, Cicely Debenham. May 10.—London Coliseum.

MRS. MASON'S ALIBI, sketch, in one scene, by Harry M. Vernon. August 2.

Baron Stern Mr. J. Clifford Brooke
Dr. Mason Mr. J. Carrillo
Mrs. Mason Miss Mary Neil
—Metropolitan.

MRS. PRETTY AND THE PREMIER. See "The Division Bell."

MRS. THOMPSON, play (posthumous) by Sydney Grundy. February 8.

Mrs. Thompson Mrs. Langtry
Mr. Mears Mr. Alfred Goddard
Mr. Prentice Mr. Martin Sands
Mr. Bence Mr. Frank Ainslie
Mr. Collins Mr. Gilbert Ritchie
Mr. Kenyon Mr. Lambert Plummer
Mr. Fentiman Mr. Reginald Royce
Mr. Marsden Mr. Frank Fenton
Fielding Mr. David Henson
Joanson Mr. Percy Murray
Enid Miss Netta Westcott
Yates Miss Dorothy Wayne
Miss Wolfrey Miss Carma
Susan Miss Frances Holt
—Lyceum, Sheffield.

MY WORD—musical comedy revue, in "three gasps," by Percy Ford, music by Harry Melody (April 19, Royal Coliseum, Bury St. Edmunds). Principal artists, George Carvey, Harry Melody, Will Seymour, Rosalie Jacobi, Cora Mirth, Miriam Ferriss. May 3.—Empire, Camberwell.

MYSTERY GUN, THE, sketch. Played by Erica O'Foyle, F. Irwin, Charles D. Cleveland, Conn Allester. May 10.—Surrey.

MYSTERY OF REDWOOD GRANGE, THE, Weedon Grossmith. London Pavilion, January 11.

MUM'S THE WORD, revue. Produced by Mr. Harry McKelvie's company. September 27.—Hippodrome, Greenock.

MUSTARD AND CRESS, revue, in three scenes, by Herbert Darnley, music by Melville J. Gideon. (July 26, Royal, Plymouth.) September 6.

Madame Tabasco Miss May Sharples
K. N. Pepper Mr. G. Keppel Stephenson
Buttons Mr. Jack Christie
Hetty Summerly Miss Lily St. John
Jack Bayley Mr. Leonard Ashdowne
Dora Miss Joan Hay
Nutty Mr. Herbert Darnley
 —Middlesex.

NAHANA, dramatic sketch, in three scenes, by Fred Norman. August 30.

Umbelazi Mr. Cecil du Gue
Zikali Mr. Joseph Raymond
Henry Dunn Mr. Alfred Wood
Masapo Mr. Geo. Lewis
Sattonga Mr. Robert Ensor
King Panda M'Bessima Koffe
Nahana Miss Gertrude Manson
 —Camberwell Empire.

NEW DEPARTURE, A, comedietta, in one act, by Rosaline Mason. March 19.—St. Cuthbert's Hall, Edinburgh.

NEW DETECTIVE, THE, farcial episode, produced by Ernest Dottridge. May 10.—Empress, Brixton.

NEW WORD, THE, play, in one act, by J. M. Barrie (first variety production, October 4, London Coliseum). March 22.

Father Mr. O. B. Clarence
Mother Miss Helen Haye
Son Mr. Geoffrey Wilmer
Daughter Miss Gertrude Lang
 —Duke of York's.

NEXT, PLEASE, American comedy, in one act, by Horace Hunter. October 18.

Abe Solomon Mr. Jef. Coates
Walter Lee Mr. Horace Hunter
Marks Mr. Fred Jennings
Pearl Gathney Miss Lily Hammersley
 —Holborn Empire.

NIGHT IN SOCIETY, A, comedy-drama, in one scene, by Arthur Jefferson. August 23.

Mrs. Brown Miss Gwen Williams
Harry Brown Mr. Wm. Fraser-Brunner
Sir Reginald Anstruther Mr. H. Elliott-Ball
The Hon. Bertie Tyloff Mr. Alex. Wilkie
James Mr. Sidney Barnes
Bobbie Baxter Mr. Arthur Jefferson
 —Camberwell Empire.

NO. 1, "revusicalette." Played by George Carvey, Rosalie Jacobi, and Jemmie Ross. July 19.—Holborn Empire.

NO REFLECTION ON THE WIFE, comedy, in four acts, by Ronald Jeans. October 6.

Rhoda Buddicombe Miss Madge McIntosh
Helen Miss Mabel Mack
Peggy Miss Edith Smith
John Buddicombe Mr. Lawrence Hancey
Millie Carol Miss Margaret Aldeen
George Penner Mr. H. Lane Bayliff
Moirra Penner Miss Estelle Winwood
Vincent Croker Mr. Percy Marmont
Grace Miss Molly Lachlan
 —Repertory, Liverpool.

NO WAITING, revue, in three scenes, by Arthur Dixon, produced by Mike Nono. Principal artists, Mike Nono, Edie Corf, Arthur Dixon, Ivy Moore, Kathleen Irwin. June 21.—Balham Hippodrome.

NOBODY LOVES ME, comedy, in three acts, by Robert Elson. (March 11, Repertory, Liverpool.) May 6.

Jane Murdoch Miss Nina Henderson
Mrs. Ferrard Miss Alice Mansfield
Tony Miss Edith Smith

Nobody Loves Me (cont.).

Lady Kenford Miss Edith Barwell
Major-Gen. Sir Walter Kenford, K.C.B., D.S.O., etc. Mr. Wilfred E. Shine
Alessie Miss Gwynfrede Sardon
Mrs. Edmund Ferrard Miss Estelle Winwood
Lord Redesmere Mr. Percy Marmont
Lincoln Baker Mr. William Armstrong
George Pendle Mr. Harvey Adams
Miss St. Aubin Miss Doris Lloyd
Mrs. Burbank Miss Madge McIntosh
Gerald Anstruther Mr. Lawrence Hanray
Waiter Mr. William Dexter
Parkinson Mr. Arthur C. Rose
 —Kingsway.

NOKES PASHA, farcical Eastern sketch, in one act, by Norman Slee. June 28.

The Sultan Mr. Roy Byford
Nokes Pasha Mr. William Cornwall
All Minyum Mr. R. F. Symonds
Zozella Miss G. Illingworth
 —Hippodrome, Balham.

NOT A BAD JUDGE, sketch, by C. H. Bovill. Principal parts played by Mr. Rutland Barrington and Miss Nancy Price. February 22.—London Pavilion.

NOT A WORD, revue, in three scenes, by J. Herbert Davison. Principal artists, Bert Danson, Ethel Ra-Leslie, Colin Vince, Jos. R. Tate, Harry Sheard, the Four Blue Belles. July 26.—Camberwell Empire.

NOW'S THE TIME, "musical time-piece in two hours and ten chimes," by Cosmo Gordon Lennox and C. H. Bovill, with music by Max Darczewski and Willy Redstone, dances and assemblies by J. W. Jackson, stage production by Herbert Bryan, produced by André Charlot. Principal artists, Beatrice Lilie, Clyde Cook, Phyllis Monkman, Alfred Austin, Margot Kelly, Jack Morrison, Lee White, Rose Sullivan, the Lancashire Lads, George Mozart, Messrs. Leslie, Daniel, Sims; B. Thorpe, Guy Magley, George Baker, S. W. Wyndham, Gene Gerrard, Serge Morozoff. October 13.—Alhambra.

NURSES, musical burlesque, by Sydney Blow and Douglas Hoare, music by Philip Braham. (May 10, Palace, Southampton.) May 17. Revised edition produced under the title of "Pick-me-up" at the Middlesex, London, July 19.

Issey Linsky Mr. Theodore Leonard
Soloman Slack Mr. George Elliston
Ralph Ellery Mr. Louis Victor
The Postman Mr. Alfred Bridges
Louis Gaumont Mr. Larry Ceballos
Mme. Gaumont Miss Laura Wright
Isidora Linsky Miss Mona Desmond
Nurses—Miss Ruby Lester, Miss Doris Wood, Miss Sonia Ray, Miss Ethel Love, Miss Violet Parry, Miss Viola Marriot, Miss Nora Hope. Patients.—Miss Gipsie Davis, Miss Kathleen Haddon, Miss Muriel Kelly, Miss Mabel Mason, Miss Belle Rivers, Miss Hope L'Estrange, Miss Dorothy West, Miss Molly Seville, Miss Holly Wish, Miss Dulcie Lawrance, Miss Fairie Wren, Miss Phyllis Price.
 —Wood Green Empire.

ODDS ON, revue, in three scenes, by Harry Dent. Principal Artists, Harry Dent, Bay Russell, Fred Hyde, Chas. Cody, B. Lindley, F. Ellison, Fanny Harris, Minnie Collins, V. Wightman, M. Casson, E. Bartlett, Dolly Elsworth. (April 18, Empire, Sheffield.) May 10.—Finsbury Park Empire.

OH! BE CAREFUL, musical comedy, by Arthur Wimperis and Hartley Carriek, music by Melville J. Gideon, Sydney Baynes, and George Arthurs (originally produced as "Mam'selle Tralala" at the Lyric, April 16, 1914.) June 19. Last performance (the 33rd) July 17.

Bruno Richard Mr. Courtice Pounds
 Mme. Richard Miss Pollie Emery
 Claire Miss Gladys Gaynor
 Pierre Delacour Mr. Frederick Morant
 Georges Dieudonne Mr. Robert Blythe
 Philippe Michel Mr. Kenna Lawson
 Aristide Volnay Mr. J. H. Brewer
 Max Mr. Tom A. Shale
 Messenger Master Jack Frost
 Mme. Fleuriot Miss Bloss Taylor
 Noisette Miss Yvonne Arnau
 —Garrick.

OH! LA, LA! revue, in two acts and seven scenes, by Norman H. Lee, Robert Weston, and Jack Norworth (based upon "Looking Around," November 6, Garrick). Principal artists, Miss Jean Allistone, Miss Laura Guerita, Mr. Jack Norworth, Miss Hettie King, Mr. Ernie Lotinga, Miss Lorna Della, Mr. William Saville, Mr. Hugh Robinson, Mr. Harry Weston, Miss Glaudia Guillot, Mr. Jack Rooke. December 27.—Queen's.

OH! SO DAIN'TY, revue, by Martin Byam, music arranged by B. Montague. Principal artists, Fred Ingleby, Leslie Coupe, Will Charlton, Jack Greenwood, Madge Addison, Lillian Harris, Maundie Mears, May Ritchie, Babs Ritchie. May 22.—Royalty, Morecambe.

OH, THAT GIRL, revue, by Harry Moon and Billy Maher, lyrics by Percival Langley, produced by Danny Maher (October 11, Hippodrome, Margate). Principal artists, Mr. Billy Maher, Mr. Jack Maher, Miss Ida Taylor, Mr. Colin Vance, Miss Daisy Maher, Sabey and Ward, Miss Evelyn Booth, Madame Lorette's Girls. November 8.—Foresters.

OH! THAT LAST BOTTLE, comedy duologue, by Zoe Herbert. February 8.—Royal Hippodrome, Eastbourne.

OITHONA, opera, in one act, by Edgar L. Bainton. August 11. Produced by the Summer School of Opera at Glastonbury.

OLD MEMORIES. See "Memories."

OLD PA JONES, comedy, by Will King. November 13.—Palace, Westcliff.

OLD PURITAN, THE, one-act play, by Harold Smith. *Matinée*. July 27.—Queen's.

OLIVER TWIST, revival of Comyns Carr's dramatisation of Dickens's work. (July 10, 1905, His Majesty's.) April 19. Last performance (the 20th) May 1.—His Majesty's.

ON SECRET SERVICE, melodramatic War sketch, in one scene, by A. S. Hardy. January 4.

Jean Jacques Bonheur Mr. Henri de Vries
 Richard Bellamy Mr. Kendrew Milsom
 Carl Steiner Mr. Juan D'Alberti
 Chris. Matthewson Mr. R. Marius St. John
 Sergeant Taylor Mr. A. Bowerman
 Batts Mr. Charles Brooke
 Bob Master Donald Buckley
 Moggs Mr. H. Wrightson
 Sergeant Carter Mr. G. R. Saunders
 Nurse Phillips Miss Dorothy Drake
 —London Pavilion.

ON TRIAL, play, in prologue, three acts, and epilogue, by Elmer E. Reizenstein. (August 14, 1914, Stamford Theatre, Stamford, Conn.; August 19, Candler Theatre, New York.) April 29. Last performance (the 175th) September 25.

The Defendant Mr. Arthur Wontner
 His Daughter Miss Odette Goimhaut
 His Wife Miss Edyth Goodall
 Her Father (Deceased) Mr. Frank A. Wakefield
 The Dead Man Mr. A. Clifton Alderson
 His Widow Miss Frances Dillon
 His Secretary Mr. Tarver Penna
 A Newsagent Mr. Edgar B. Payne
 A Hotel Proprietor Mr. E. H. Brooke
 A Physician Mr. A. Harding Steerman
 A Maid Miss Jennie Maris
 A Waiter Mr. Francis Serle
 The Judge Mr. William Lugg
 The District Attorney Mr. Julian Royce
 The Defendant's Counsel Mr. Bassett Roe
 The Clerk Mr. Cecil Bevan
 The Court Stenographer Mr. G. Dickson-Kenwin
 The Court Attendants Mr. Fred Terriss
 Foreman of the Jury Mr. Leonard Shepherd
 Jurymen—Mr. Summers Mr. Sydney Paxton
 The Jury—Messrs. Leonard Calvert, A. C. Hardie, Arthur Jackson, H. S. Dacre, Fred C. Glover, Henry Nelson, G. A. Seager, etc.

—Lyric.

ONCE UPON A TIME, musical scena, by Charles Knight. Played by Avis Bostock, Hilda Morris, Esmond Desmond, and Lawson Fraser. March 29.—Camberwell Empire.

ONLY GIRL, THE, musical play, in three acts, music by Victor Herbert, book by Henry Blossom. Adapted from Frank Mandel's comedy, "Our Wives." (Produced by Joseph Weber, New Nixon, Atlantic City, N.J., October 1, 1914; Thirty-ninth Street Theatre; New York, November 2, 1914.) book revised for the English stage by Fred Thompson. September 25. Last performance (the 107th) December 18.

Alan Kimbrough Mr. Kenneth Douglas
 John Martin Mr. Alec Fraser
 Sylvester Ayre Mr. G. Davy Burnaby
 Andrew McMurray Mr. Laurence Caird
 Saunders Mr. Herbert Vyvyan
 Ruth Wilson Miss Fay Compton
 Birdie Martin Miss Mabel Twemlow
 Margaret Ayre Miss Madeleine Seymour
 Jane McMurray Miss Ethel Baird
 Patrice la Montrose Miss Mabel Russell
 Ruby Miss Dorrie Keppel
 Perlie Miss Vera Neville
 Paula Miss Kathleen Dawes
 Renée Miss Wanda de Baron
 Violet Miss Margot Erskine
 Viola Miss Patience Seymour
 —Apollo.

ONLY WAY, THE, revival of F. Wills's adaptation of Charles Dickens's novel "A Tale of Two Cities." (February 16, 1899, Lyceum.) June 21.

Sydney Carton Mr. Martin Harvey
 Ernest Defarge Mr. Charles Glenney
 Mr. Lorry Mr. Percy Foster
 Mr. Stryver Mr. B. Marsh Dunn
 Dr. Manette Mr. Walter Howe
 Charles Darnay Mr. Eugene Wellesley
 President Mr. J. Cooke Beresford
 Public Prosecutor Mr. Wilson Gunning
 Comte de Fauchet No. 46 Mr. F. Forbes Robertson
 First Citizen Mr. A. Ibberson
 Lucie Manette Miss Maud Rivers
 The Vengeance Miss Mary Rorke
 A Citizeness Miss Bessie Elder
 Mimi Miss N. de Silva
 —New.

ORACE ALBERT'S DOLLY, sketch, by P. Jonty Dewhurst. June 28.—Empress, Frixton.

OTHER DEPARTMENT, THE, musical comedy, in one act, book and lyrics by Worton David and Ernest C. Rolls, music by Max Darewski. Produced by Ernest C. Rolls. Principal artists, Farr and Farland, Miss Elsie Norris, Mr. Fred Gregory, Mr. Herbert Le Martine, Miss Janette Denarber, Miss Violet Lewis, Miss Woodville, the Eight Model Maids. December 27.—Empire, New Cross.

OVER A GARDEN WALL, comedy, by Elizabeth Baker. November 20.

Edward Archibald Mr. W. Ribton Haines
Lottie Archibald Miss Isabel Thornton
Dorothy Miss Maude Gill
Flo Miss Betty Pinchard
Emma Miss Cathleen Orford
Cecil Torrent Mr. Felix Aylmer
Mabel Torrent Miss Margaret Chatwin
Mrs. Foote Miss Dorothy Taylor
Will Munt Mr. E. Ion Swinley
Gilbert Rod Mr. John Dunn-Yarker
Clements Mr. Joseph A. Dodd
—Repertory, Birmingham.

OYA, OYA! one-act Japanese comedy. Produced by Mr. Charles B. Cochran. April 21.
Umenoske, an Actor Mr. Aomi Jirobei
Nabe, a Maid Mr. Goro
Koman, a Geisha Mr. Kichinoske
Mameko, a Geisha Mme. Hanako
—Ambassadors.

PACK OF KNAVES, A, "melodramatic comedy," in one act, by Charles Eddy. February 22.

Peter Kelly, "The Dandy"

James Ludlow Mr. Yorke Stephens
Grover Mr. Charles Vane
Fanny Miss Hilda Hamilton
—Surrey.

PAGLIACCI, revival of Leoncavallo's opera (May 21, 1892, Milan, as **THE STROLLERS**; May 19, 1893, Covent Garden) during the Beecham-Courtneidge season. November 23.—Shaftesbury.

PAINTER AND THE BABY, THE, farce, in three acts, by Frank G. Layton. May 8.

Jerry Mr. E. Stuart Vinden
Charles Mr. E. Ion Swinley
Marjory Miss Maud Gill
Mrs. Nobbs Miss Mary Raby
—Repertory, Birmingham.

PAIR OF TWO'S, A, musical farical comedy, in one act, by Reginald Somerville. March 29.—Putney Hippodrome.

PAIX CHEZ SOI, LA, comedy, in one act, by Georges Courteline. Presented by Mr. J. T. Grein's Independent War Players. July 19.

Trielle M. Jules Delacere
Valentine Mlle. Valentine Tessier
—Kingsway.

PALS, Irish play, by Eva Elwes. December 27.

Mickey O'Donnel Mr. Cecil Gray
Philip Hyde Mr. Stanley Villiers
Pat O'Hara Mr. Newton Pearce
Victor de Valois Mr. Jerrold Heather
Auguste de Rochefort Mr. John Durant
General Lord Harlow Mr. Wilfred Stanhope
Sergeant Mr. J. Campbell Graeme
Caroline Desmond Miss Helena Walbran
Mrs. Desmond Miss Kitty Clover
Marquise de Valois Miss Hilda Shirley
Cerise de Beaumont Miss Nancy Mitchell
Sheila Desmond Miss Maude E. Ward.
—Grand, Luton.

PALS, play, in one act, by Stanley Cooke. March 22.

Liz Miss Margaret Emden
Lil Miss Constance Burleigh
—Royal, Glasgow.

PAN'S MEADOW, fantasy, in one act, by Maud V. Vernon. September 15.

Meg Miss Kirsteen Graeme
Lisbeth Miss Greta Hayward
Owen Mr. Desmond Brannigan
Wood Spirit Miss Esmé Percy
Gwen Miss Gabrielle Paul
—Royal, Manchester.

PANORAMA OF YOUTH, THE, play, in four acts, by J. Hartley Manners. (April 5, Royal, Bournemouth.) April 14. Last performance (the 24th), May 8.

Sir Richard Gauntlett Sir George Alexander
Geoffrey Annandale Mr. Owen Nares
Colonel Gladwin Mr. Alfred Bishop
Clifford Carstairs Mr. Nigel Playfair
Thorn Mr. E. Vivian Reynolds
Mrs. Gordon-Trent Miss Nina Boucicault
Mrs. Stephens Miss Helen Rous
Felicia Gauntlett Miss Madge Titheradge
Nurse Miss Dorothy Green
Maid Miss Stella Rho
A Nun Miss Anne Walden
—St. James's.

PANTHER, THE, War sketch, by Neilson Morris. Produced by **THE PLAYERS**. March 20.—Passmore Edwards Settlement.

PAPERS OF STATE, dramatic comedy, by Charles Eddy. Played by Jerrold Robertshaw, Violet Englefield, Robert Rowland. September 30.—Criterion.

PARKER CAPTURES THE K—R, comedy farce in three scenes, by Charles Austin and Charles Ridgewell. February 8.—Shepherd's Bush Empire.

PARKER'S REVUE (CALL IT WHAT YOU LIKE, BUT DON'T SWEAR), Revue, by Charles Austin, music and lyrics by James Stewart and Fred W. Leigh, produced by Charles Austin (October 11, Hippodrome, Dover). Principal artists, Rhoda Brooke, Harry Kemp, Bert Norman, Billy Allan, George Elliston, Cissy Noble, Henry Thomson, Edward and Will Noble, Little Fanny Noble, The Quaker Octet. October 25.—Bedford.

PARLEZ-VOUS FRANCAIS? revue, in four scenes, by F. Firth Shepard and Fred Karno. (Olympia, Liverpool, December 7, 1914.) January 11.—New Cross Empire.

PARTNERS, American burlesque, by James Maddison. Presented by J. W. Jackson. Principal artists, Mr. Natt Carr, Mr. Angus Adams, Miss Kathleen Gray, Miss Nellie St. John, Miss Lena Hicks. (March 8, Royal, Plymouth.) March 15.—Victoria Palace.

PARTNERS, comedy, in three acts, by Stanley Houghton. April 19.

Cyuthia Miss May Agate
Lydia Miss Dorothy Ripley
Lady Grundy Miss Claire Pauncefort
Sir Isaac Grundy Mr. F. Randle Ayrton
Zernon Mr. Charles King
Walter Mr. J. Leslie Frith
Oliver Mr. Milton Rosmer
—Prince's, Manchester.

PASSING EVENTS, revue, in three scenes, by R. H. Douglass. (Previously produced in Bristol.) Principal artists, Mr. R. H. Douglass, Miss Nell Gower, and Miss Kitty Colyer. March 8.—Palladium.

PASSING OF FANNY AND JOSEPH, THE, by J. Hartley Manners. Played by Laurette Taylor, Arthur Boucher, and Gerald du Maurier. Produced at the Theatrical Garden Party. July 20.—Botanic Gardens, Regent's Park.

PASSING SHOW, THE, revue, in eight scenes, by Fred Moule and G. D. Wheeler, music by G. D. Wheeler, Kenneth Morrison, and Sam Richardson. Produced by Frederick Baugh. (Version of original revue of the same name produced August 4, 1913, Pavilion, Mile End.) Principal artists, Leo Dryden, Hilda Playfair, Blanche Ray, Evelyn Brewster, Ruby Letyon, Tom B. Davis, Gus Sharland, Dudley Myddleton, Fred Moule, Monty Martin. October 4.—Palace, Bow.

PASSING SHOW OF 1915, THE, revue, in five scenes, by Arthur Wimperis and Hartley Carrick, the music arranged and composed by Herman Finck, dances and ensembles by George Shurley. Principal artists, Elsie Janis, Basil Hallam, Arthur Playfair, Nelson Keys, Lewis Sydney, Gwendolen Brogden, Dick Webb, Frank Foster. March 9.—Palace.

New Version, with Wish Wynne and Robert Michaelis in parts formerly played by Elsie Janis and Basil Hallam. June 21.

Another version, under the title of "The Passing Shows," produced July 12.

PASTORALE, Watteau dance-idyll, in one tableau, designed and invented by C. Wilhelm with music by Harvey Pinches, dances arranged by A. H. Majilton. September 6.

Giroflée Miss Phyllis Bedells
Narcisse Miss Carlotta Mossetti
Philidor Miss Flo Martell
Desirée Miss Connie Walter
Celadon Miss J. Hart
Watteau Dancers:—Misses B. Hill, A. Farrant,
M. Moss, T. Cunningham, L. Osmond, F.
Shortis, B. Banks, and W. Taylor.

—Empire.

PATACHON, comedy, in four acts, by Maurice Hennequin and Felix Duquesnel (October 23, 1907, Vaudeville, Paris). October 18. Last performance (the 7th), October 23.

Max du Tilloy (Patachon).. M. Francis Baissac
Leputois-Merinville M. L. Chaumont
Chenet M. Louis Gouget
Robert de Revray M. Baert
de Tergy M. Montbars
Exerists Leputois Mennville M. Thelsen
Baron de Laverdière M. F. Crommefinck
Augustin M. Victor Moret
Pointet M. Villers
de Torillac M. de Pamel
Victor M. Maney
de Cericourt M. Orly
Une Habilleuse Mme. Lordair
Lucienne du Tilloy Mlle. Mirianne
Clotilde du Tilloy Mlle. Louise Dauville
Baronne de Laverdière Mlle. Hélène Duriez
Mrs. Poulson Mlle. Germaine Martneer
Ginette Mlle. Renée Gardès
Mme. Leclapier }
Miss Edith Mlle. Gladys Derval
Colombe de St. Yriex Mlle. Yvette Roland
Mme. de Frileuse Mlle. Maggy Mancini
Mme. de Chantelaure Mlle. Helen Janick
Mme. Lourdet Mlle. Gaby Darmon
Pascaline Mlle. Berthe Duthy

—Court.

PATRIOT, THE, recruiting sketch, by Fredk. Londale. May 14.—Grand, Clapham.

PAULINE, play, in one act, by Ronald Jeans. May 3.

Pauline Miss Madge McIntosh
Gerald Mr. Percy Marmont
Maid Miss Gwynnifrede Sardon

—Kingsway.

PEACHES, revue burlesque, by Sydney Blow and Doug'as Hoare, music by Philip Braham (September 6, Hippodrome, Southampton). Principal artists, Bruce Winston, Hannah Jones, Gladys Miles, Alice Mallett. October 4.—Finsbury Park Empire.

PEDLAR OF DREAMS, THE, revue-fantasy, devised and written by R. B. Salisbury in conjunction with Bertrand Davis, music by Dick Henty, produced by The Quaints. Principal artists, Mr. R. B. Salisbury, Miss Peggy May, Miss Agnes Croxton, Mr. E. Lane Mott, Miss Dorothy James, Mr. Edward Gar, Mr. Dick Henty, Messrs. Leighton, Verity, Milne, Derville, Mr. Frank Martyn, Miss Sybil Jeffries. December 18.—Vaudeville.

PERFECT HOUSEKEEPER, THE, comedy, in one act, by Graham Price. Produced at performance by the students of the Ben Greet Academy of Acting. April 15.

The Rev. Josiah Gull Mr. Henry Kendall
Mrs. Josiah Gull Miss Minnie McLeod
Violet Miss Lilian Simpson
Mrs. Jebb Brown Miss Hilda Travers
—Bijou, Bedford Street.

PETE, revival of Hall Caine and Louis N. Parker's dramatisation of "The Manxman" (August 29, 1908, Lyceum). July 31. Last performance (the 66th), September 25.

Pete Quilliam Mr. Matheson Lang
Philip Christian Mr. Baiol Holloway
Ross Christian Mr. Cyril Griffiths
Cesar Cregeen Mr. Frederick Ross
The Lieutenant-Governor Mr. J. S. Blythe
The Mayor of Douglas Mr. Walter Plinge
Jonaique Jelly Mr. Charles Bibby
Black Tom Mr. Roy Byford
Kelly the Post Mr. Arthur Seaton
Constable Niphtightly Mr. Albert Evremond
Dr. Mylechreest Mr. Sidney Vautier
Old William Mr. Louis Ashmead
Clerk of the Court Mr. John Daly
Danny Veg Mr. George Morgan
Grannie Miss Blanche Stanley
Nancy Miss Mary Brough
Old Sarah Miss Margaret Boyd
Mary Miss Nona Wynne
Meg Miss Dorothy Turner
Kate Cregeen Miss Hutin Britton

—Aldwych.

PETER IBBETSON, dramatic version, in four acts and an epilogue, by John N. Raphael, of George du Maurier's novel. July 23 (*matinée*).

Peter Ibbetson Mr. Owen Nares
Col. Ibbetson Mr. Henry Ainley
Major Duquesnois Mr. H. R. Hignett
Mr. Lintot Mr. Arthur Cleave
Raphael Merrydew Mr. Stanley Turnbull
Crockett Mr. Robert Atkins
A Bishop Mr. Murray Carrington
Charlie Plunket Mr. James Lindsay
Achille Grigoux Mr. Leon M. Lion
Earl of Chislehurst Mr. Roland Pertwee
Sir H. Johnston Mr. George Raymond
Chaplin Mr. Christopher Steele
Mary Duchess of Towers

Miss Constance Collier
Mrs. Deane Miss Lilian Braithwaite
Mrs. Glyn Miss Helen Ferrers
Madge Plunket Miss Jessie Winter
Lady Diane Vivash Miss Kyrie Bellew
Victorine Miss Eva le Gallienne
Guests—Misses Rosemary Greville, Joan
Challoner, Dorothy Fane, M. Leonesi, George
gette Jones, Sadie Brooke, and Lucie Mackrill.

Characters in the Dream.

Dr. Seraskier Mr. Dawson Milward
Mme. Seraskier Mme. Clara Butt
M. Pasquier de la Marière

Mr. Harry Welchman

Mme. Pasquier de la Marière
Miss Amy Brandon-Thomas
Go Go Master Ronald Hammond
Mimsey Seraskier Miss Genée Andrews
Doctor Mr. Matthew Lawrence
Nurse Miss Sybil Ruskin

Peter Ibbetson (cont.).

First Warder Mr. Robert Atkins
 Yverdon Mr. C. Denier Warren
 Warders

Messrs. H. Norris, York, and Percy Keitley
 —His Majesty's.

PETER PAN, revival of J. M. Barrie's play
 (December 27, 1904, Duke of York's). Dec-
 ember 27.—New.

PETITE REVUETTE, LA, sketch, presented
 by Toby Claude and William Smythe.
 August 23.—Oxford.

PEWTER POT, THE, duologue, in one act, by
 Katherine Mann. June 21.
 Archie Mr. P. Hawksworth Dix
 Ethel Miss Marjorie Raeburn
 —Paisley, Paisley.

PHARMACIEN, LE, comedy, by Max Maurey.
 Presented by the Grand Guignol Company.
 August 16.—Garrick.

PHILOSOPHER, THE, rural comedy, in one
 act, by Martin J. McHugh. April 5.
 Dan McInerney Mr. Arthur Sinclair
 Michael Donnellan Mr. J. A. O'Rourke
 John Magrath Mr. J. M. Kerrigan
 Mr. Honan Mr. N. Wright
 Mr. Sullivan Mr. Fred O'Donovan
 Tom Burke Mr. Sydney J. Morgan
 Joe Minogue Mr. H. E. Hutchinson
 Sergeant Duffy, R.I.C. Mr. Philip Guiry
 —Abbey, Dublin.

PHILOSOPHER OF BUTTERBIGGENS, THE,
 play, by Harold Chapin. Produced at a
 special memorial performance to raise
 funds for a Y.M.C.A. Hut at the Front.
 December 14.

David Mr. Campbell Gullan
 Lizzie Miss Hilda Trevelyan
 John Bell Mr. Allan Jeayes
 —Queen's.

PICK-ME-UP, musical burlesque, by Sewell
 Collins, music by Philip Braham and
 Robert Marks (originally produced under
 the title of "Nurses" on May 10 at Palace,
 Southampton). Principal artists, Arthur
 Chesney, Margaret Moffat, Louis Victor,
 Harry Hardy, George Elliston, Sissie Brand.
 July 19.—Middlesex, London.

PICTURES, THE, an "exaggeration," in one
 act, by Walter R. Matthews. September
 13.

Harry Binch Mr. Charles Groves
 Mrs. Rowbotham Mrs. A. B. Tapping
 A Young Lady Miss Marie Leman
 De Vere Montague Mr. Ernest Haines
 Alfred Mr. Tommy Nickson
 Sparrow Mr. Gordon Fleming
 Mrs. Binch Miss Marie Royter
 Edouard Lefranc Mr. Archibald McLean
 —Gaiety, Manchester.

PIE IN THE OVEN, THE, Scottish playlet,
 in one act, by J. J. Bell (Royal, Bury,
 November 10, 1914). October 25.

John McNabb Dickson Moffat
 Susie Vi Moffat
 Flora Mary Campbell
 Peter Duff Watson Hume Moffat
 —Victoria Palace.

PIEGE, LE, play, by Achaume and Armaury.
 Presented by the Grand Guignol company.
 August 9.—Garrick.

PIKOVAYA-DAMA (PIQUE-DAME, THE
 QUEEN OF SPADES) opera, by P. Tschal-
 kowsky. Opening of M. Vladimir Rosing's
 season. May 29.

Herman M. Vladimir Rosing
 Count Tomsy Mr. Julian Bonell
 Prince Yeletsky Mr. Julian Kimbell
 Sourin Mr. Raymond Ellis
 Tchekalinsky M. Petro Molitchanoff
 Tschaplitsky M. Wassileff Nikolai
 Naroumoff M. Squir
 Festordner M. Shacknoff
 Countess Mlle. Slava Krassavina
 Lisa Mlle. Aimée Nikitina

Pikovaya-Dama (cont.).

Pauline Mlle. Eugénie Baron-Fonariova
 Mascha Mlle. Gerorgette Meyrauld
 Gouvernante Miss Evelyn Arden

PLAYERS IN THE INTERLUDE.

Daphnis Miss Evelyn Arden
 Plutus Mr. Raymond Ellis
 Chloe Miss Bessie Tyas
 —London Opera House.

PINK NIGHTGOWN, THE, comedy playlet,
 by F. Kinsey Peile. May 3.

Gabrielle Miss Kate Cutler
 Arthur Mr. Herbert Waring
 Inspector Barrett Mr. Hampton Gordon
 —Chelsea Palace.

PLAY THE GAME, revue, in six scenes, writ-
 ten and composed by Summers Brown.
 Principal artists, Violet Black, Billy Ste-
 phens, Stephen Fitzgerald, Harry G.
 Wright, Kitty Barlow, Henry Herbert, Sid-
 ney Iloft. September 13.—Empress, Brix-
 ton.

PLAYGOERS, THE, domestic episode, by Sir
 A. W. Pinero. (March 31, 1913, St.
 James's.) Presented for the first time on
 the music hall stage. Played by Melita
 Villiers, Isa Allen, Desirée Devon, Verlinda
 Dewes, Phyllis Morris, Eve Mackers, Arthur
 Pusey, and Austin Trevor.—March 22.—
 Empress, Brixton.

PLEASED TO MEET YOU, revue, by Cyril
 Cartwright, music by Temple Smith. Prin-
 cipal artists, C. A. Stephenson, Maud Boyd,
 Fred Monti, George Beckett, Vivian Carter.
 May 24.—Camberwell Empire.

POACHER, THE, sketch, by J. O. Francis.
 (April 15, 1914, Coliseum, Aberystwyth.)
 May 3.

Thomas Shon Mr. Richard A. Hopkins
 Dicky Bach Mr. Ted Hopkins
 David Hughes Mr. Wm. Hopkins
 Maggie Miss May Hopkins
 —Finsbury Park Empire.

POISON HINDOU, LE, drama, in one act, by
 Eugène Juoliot and André Poryé. (Pre-
 sented by the Grand Guignol company.)
 July 5.

André Mainviel M. Chaumont
 De Ligneulles M. Gouget
 Le Valet de Chambre M. Valbray
 Yvonne Mainviel Mme. Renée Gardès
 Une Femme de Chambre Mme. Lebreton
 —Coronet.

POOR LITTLE MOOKEY, comedy, in four
 acts, by Monckton Hoffe. December 6.

George Marple Mr. A. Clifton Alderson
 Christopher Marple, M.D.

Mr. Langhorne Burton
 Launcelot Sheraton Mr. Monckton Hoffe
 Arthur Hake Mr. Alfred S. Barber
 A Registrar Mr. Hawley Franks
 Enson Mr. Robert Rivers
 Gladys Sheraton Miss Money Arnold
 Mookey Miss Barbara Conrad
 —Gaiety, Hastings.

POOR LITTLE PHOEBE, sketch, by Mrs. T.
 Elder Hearn. February 1.—Palace, Bath.

PORTE CLOSE, LA, drama, in two acts, by
 Robert Francheville. Presented by the
 Grand Guignol Company. July 19.

Daniel Worke M. Gouget
 M. Knauss M. Chaumont
 Hermann M. Villers
 Nora Mme. Josa Milan
 Mme. Worke Mme. Jane Saint-Bonnet
 —Garrick.

POWDER AND PAINT, "revuistical musical
 comedy," book and lyrics by Joseph L.
 Barry. Principal artists: Emma King,
 Dorothy Veitch, Dale Fortie, Will Parkin,
 Billy Glen, Ted Freeing, Albert Williams,
 Montague Davenport, Edith Isabelle.
 October 4.—Royal, Hyde.

PRETTY DARLINGS, revue, by Jay Hem, music by Syd Beckett and Edwin Turner. Principal artists: Miss Viola Rene, Mr. Taggart Craughan, Miss Molly Craven, Miss Thirza Fanson, Mr. Jack McKenzie, Mr. Geo. West, Mr. Will Jennings, Little Tichbourne, Mr. Bernard Mervyn, Miss Myrta Hamilton, Miss Dorothea Trowell. December 27.—Palace, Gloucester.

PRINCESS AND THE PEA, THE, ballet-pantomime in three scenes, action and music by Dora Bright. July 2. (*Matinée*.)

The King Mr. Holman Clark
The Prince Mr. Owen Nares
The Major-Domo Mr. Lennox Pawle
The Lord High Chamberlain

Mr. Gordon Cleather
The Queen Miss Ellen Terry
The Mistress of the Robes .. Miss Edith Craig
The Queen's Pages

Miss and Master Gordon Craig
A Débutante Miss Claire Greet
The Stranger Princess .. Mlle. Adeline Genée
The Voice of the Princess..Miss Kathleen Peck
Chaperones.—Misses Mary Brough, A. Hill, Stella St. Audrie. Lords and Ladies.—Misses Coburn, Glynn, Dorothy Hammond, Lindsay, Newton, and Raine, Messrs. Lindsay, Martin Miller, Willmer. Débutantes.—Misses Carlotti, Marchant, Bryer, and Mortimer. Ladies-in-Waiting.—Misses Newton, Raine, McKenzie, and Hunter. Linen Maids.—Misses B. Hill, T. Cunninghame, L. Osmond, B. Banks, A. Farant, J. Hart, W. Taylor, and M. Moss. Guards.—Messrs. Henderson and Hambling.
—Haymarket.

PRINCESS AND THE SOLDIER, THE, drama, in three acts, by Dorothy Mullord. November 8.

King Paul of Volnubia Mr. Patrick O'Sullivan
Prince Albert Mr. Eric Brighton
Count Otto Von Hetzenberg .. Mr. Adian Lovett
Sir Charles Hobart Mr. Arthur M. Hall
Father Dumas Mr. George Wilton Marsh
Lieut. Louis Frederic Mr. Bartlett Garth
Private Bill London Mr. Frederic Monte
Captain Harry Douglas Mr. Eric Morden
Princess Elvina Miss Maud Linden
Mercedes de Provost

Miss Gwendoline Verschoyle
The Mother Superior Miss Lena Naseby
Mimi Miss Dorothy Mullord
—Hippodrome. Croydon.

PRIVATE LIFE OF P. C. PETTIFER, THE, comedy, in one act, by Wilfred Blair. August 16.

Mrs. Pettifer Mrs. A. B. Tapping
Euthanasia Pettifer Miss Marie Royter
Alfred Rawlins Mr. Gordon Fleming
P.C. Pettifer Mr. Charles Groves
—Gaiety, Manchester.

PRIVATE ROOM, A, one-act play, by Dion Clayton Calthrop. February 16.

—Criterion.
PRIVILEGE OF PLACE, THE, play, in three acts, by Edward Martyn. November 8.
Sir Matthew Hart, K.C.V.O.

Mr. John MacDonagh
Lady Hart Miss Leila MacMurrugh
Owen Mr. J. Derham
Sheela Miss Maire M. Shihubhlaigh
Joseph O'Hagan Mr. Kerry Reddin
Mark Bodkin Mr. Charles Power
Peter O'Keefe Mr. Eric Gorman
Maggie Miss Nell Byrne
Terence Mr. Lean MacCaville
Aloysius Fogarty Mr. Peter Judge
An Elderly Gentleman .. Mr. Norman Reddin
—Irish Theatre, Dublin.

PRIZE, THE, musical sketch, in one scene, by W. Gaver Mackay and Robert Ord. May 24.—Middlesex.

PRIZE WINNER, THE, Scottish playlet, by Macdonald Watson. June 7.

Old Paterson Mr. J. T. Macmillan
Maggie Miss Neil Barker
John Greig Mr. Macdonald Watson
—Collins's.

PRODIGAL SON, THE (*L'ENFANT PRODIGE*), revival of Claude Debussy's opera (February 28, 1910, Covent Garden), during the Beecham-Courtneidge season. (*Matinée*.) December 28.

Lia Miss Perceval Allen
Azael Mr. Alfred Heather
Simeon Mr. Frederic Austin
—Shaftesbury.

PRODIGAL SON, THE, revival of Hall Caine's drama (November 2, 1904, Grand, Douglas; September 7, 1905, Drury Lane; February 25, 1907, Adelphi). October 9. Last performance (the 26th), October 30.—Aldwych.

PROVOST'S PREDICAMENT, THE, farce, in one act, by Lewis Spence. March 31.

Davuit Flockhard Mr. Kendal Chalmers
Adam Gow Mr. William J. Rae
Susan Maconachie Miss Geraldine Hawkins
—Royal, Glasgow.

PUNCH AND JUDY, pantomime-opera, in three acts, invented, written and composed by Harrison Frewin. Invitation performance given at the Prince's, on May 11.

PUNCTURED, play, in one act, by T. Gideon Warren (August 23, 1900, Strand). August 2.
Edgar Albut Mr. James Welch
Grace Parkinson Miss Esme Hubbard
Proprietor of the "Rose and Crown"

Mr. C. Hodges
—London Coliseum.

PUSH AND GO, revue, in nine scenes, by A. P. de Courville and F. W. Mark, music by Herman Darewski. Principal artists, Harry Tate, Shirley Kellog, Anna Wheaton, Gerald Kirby, Violet Lorraine, Lewis Sydney, Charles Berkeley, Arthur Swannstone, de Haven and Nice, Johnny Henning. May 10.—London Hippodrome.

Q., "Psychic Story of the Supernatural," by Stephen Leacock and B. Macdonald Hastings. November 29.

Jack Annerley Mr. Charles Hawtrey
George Gnoof Mr. Miles Malletson
Blight Mr. E. W. Tarver
Dora Dnieper Miss Mona Harrison
—London Coliseum.

QUEEN OF SPADES, THE. See Pikovaya-Dama.

QUEST, THE, play, in one act, by Matthew Boulton. Produced by the Altrincham Garrick Society. November 17.—Altrincham.

QUESTION UNANSWERED, A, play, by Enid Lorimer. March.—Rehearsal Theatre.

QUICK WORK, playlet, by Arthur Falkland. June 21 (*matinée*).

Mrs. St. George Miss Mabel Love
George Palmer Mr. Hubert Harben
Maid Miss Elizabeth Rosslyn
—London Pavilion.

QUIET RUBBER, A, revival of the one-act play, adapted from the French "La Partie de Piquet," by C. F. Coghlan (January 8, 1876, Court), by Sir John Hare, on his first appearance on the variety stage, supported by Mr. J. D. Beveridge, Mr. Geoffrey Wilmer, Miss Catharine Raynor. November 15.
—Finsbury Park Empire

QUINNEYS', comedy, in four acts, by Horace Annesley Vachell. April 20. Last performance (the 289th) December 8.

Joseph Quinney Mr. Henry Ainley
Susan Miss Sydney Fairbrother
Posy Miss Marie Hemingway
Sam Tomlin Mr. A. G. Poulton
Mabel Dredge Miss Mary Malone
James Mr. Godfrey Tearle
Cyrus P. Hunsaker Mr. E. J. Caldwell
Dupont Jordan Mr. Roland Pertwee
—Haymarket.

QUITE SO, farcical sketch, in one scene, by Leslie Sheriton. September 20.

Jack Harrington Weedon Grossmith
Mrs. Harrington Mona Harrison
Adella Rhona Vedra
Monsieur Flouret Ereste Ascoli
Waiter William Corrie
Supt. Twells H. Halladay Hope
Police Inspector Harley Connell
—Palladium.

RADIUM GIRL, THE, revue, in "three flashes," book by Worton David, words by A. J. Mills, music by Bennett Scott; produced by Larry Ceballos (October 4, Palace, Blackpool). Principal artists, Alva York, Syd Howard, Rosie Dane, Frank Elliston, May Hallatt, Mamie Lesla. October 25.—Empire, Croydon.

RAINBOW ISLAND, musical comedy episode, by Norman H. Lee. November 1.

Wanda Miss Lona Tate
Marut Mr. Lionel French
Jimmie Brisket Mr. Alec Godfrey
—Picturedrome, Ilkeston.

READY MONEY, revival of James Montgomery's comedy (August 12, 1912, New). July 29. Last performance (the 33rd), August 25.

Jackson Ives Mr. Allan Aynsworth
Stephen Baird Mr. Kenneth Douglas
William Stewart Mr. Charles Esdale
Sydney Rosenthal Mr. George Desmond
Sam Welch Mr. Ernest Cassel
Sunner Holbrook Mr. Alfred Barber
James E. Morgan Mr. Owen Roughwood
Hon. John H. Tyler Mr. Fewlass Llewellyn
Captain West Mr. Cecil Humphreys
Hammond Mr. Oswald Marshall
Quin Mr. Edward Thirlby
Flynn Mr. J. Leslie Frith
Reddy Mr. John Weymouth
Neil Mr. George Owen
Paul Mr. A. S. Aspland
Miss Grace Tyler Miss Grace Lane
Miss Ida Tyler Miss Cicely Debenham
Mrs. John Tyler Miss Margaret Watson
Miss Margaret Elliott Miss Vera Cunningham
—New.

RECOMMANDATION, LA, play, in one act, by Max Maurey. (Grand Guignol company's French season). June 21.

M. Mine M. Villers
Le Directeur M. Montell
Victor M. Valbray
—Coronet.

RECRUITING OFFICER, THE, revival of George Farquhar's five-act play by the Stage Society (April 8, 1706, Drury Lane; February 27, 1816). January 24.

Sergeant Kite Mr. Nigel Playfair
Costar Pearmain Mr. H. K. Aylitt
Captain Plume Mr. Murray Carrington
Mr. Worthy Mr. Henry C. Hewitt
Melinda Miss Violet Farebrother
Silvia Miss Jane Savile
Lucy Miss Mignon O'Doherty
Justice Balance Mr. Fewlass Llewellyn
Maid Miss Phyllis Binda
Rose Miss Pauline Sangster
Bullock Mr. Roy Byford

Recruiting Officer, The (cont.).

Captain Brazen Mr. Nicholas Hannen
Thomas Appletree Mr. Frank Cochrane
Tycho Mr. Charles Maunsell
Mr. Scale Mr. Charles Stone
Constable Mr. Charles King
Servant Mr. Reginald Tippett
Mr. Scruple Mr. Franklyn Waloru
A Man Mr. William Drayton
His Wife Miss Clare Greet
A Collier Mr. H. Brough Robertson
Collier's Wife Miss Edith Cuthbert
—Haymarket.

RED BLIND, THE, play, in one act, by E. Thornley-Dodge. November 1.

Warder Baynes Mr. Frank Henry
Molly Jordan Miss Marjory Carpenter
Joan Mason Miss Adele Rose
Bob Mason Miss Wingold Lawrence
Convict L 485 Mr. George Belmore
Head Warder Mr. Tom M. Lloyd
—Rotherhithe Hippodrome.

REGULAR BUSINESS MAN, A, play, in one act, by John Stokes. May 17.

Beatrice Wise Miss Dulcie Greatwich
Robert Hornblower Mr. Robert Ober
P. G. Rockmann Mr. Vincent Sternroyd
Mrs. Ann Gray Miss Lena Delphine
Messenger Boy A. Pearl
—London Coliseum.

REMEMBER BELGIUM, a play, in eight scenes, by Percy Brown. May 10.

Colonel Featherstone Mr. Gilbert Elvin
John Grant Mr. Arthur Lowrey
George Grant Mr. Cliffe Deane
Fritz Siegenbach Mr. Percy Brown
Kelly Cackles Mr. Wally Ives
Polydore Lierbaryhe Mr. K. Victor Homes
Joe Sprout Mr. Geo. Morris
Pte. Kendall, R.F.C. Mr. Jack Walton
Pte. K. Holt, R.A.M.C. Mr. G. H. Stirling
Pte. J. Annesley, R.A.M.C. Mr. K. W. Miles
Mrs. Featherstone Miss Lena Drummond
Mrs. Cackles Miss Effie Dane
Marie Miss Vida Haslewood
—Royal, Woolwich.

REMEMBER LOUVAIN, tragedy, in one act, by Captain R. W. Mockridge (*matinée*). July 13.

Jean Courtrai Mr. Roland Pertwee
Marie Courtrai Miss Dorothy Parker
Pierre Miss Minnie Koski
Lieutenant Kraft Mr. E. J. Caldwell
Erich Mr. A. F. Lyons
—Court.

REVENANTE, LA, drama, in one act, by Jean d'Aguzay. Presented by the Grand Guignol company. June 28.

Bernard M. Gouget
Jean l'Espoir M. Montell
De Martel M. Valbray
Layrac M. Villers
Odèle Mme. Lebreton
Yvonne Mme. Renée Gardès
—Coronet.

RIGHTS AND WRONGS, play of the times, in one act, by Harold Batt. March 22.

'Arriet Tuppit Miss Daisy Baldry
Official Mr. Poole Kirkwood
—Royal Artillery, Woolwich.

RIGHT TO KILL, THE, play, in four acts, adapted from the French "L'Homme qui Assasine," by Pierre Frondaie, by Gilbert Cannan and Frances Keyzer. May 4. Last performance (the 30th), June 5.

Marquis de Sevigné Sir Herbert Tree
Sir Archibald Falkland Mr. Edmund Maurice
Prince Cernuwitz Mr. E. Harcourt-Williams
Mehmed Pasha Mr. Arthur Boucher
Lieutenant Bolton, R.N. Mr. Henry Hewitt
John Warman Mr. Charles Lascelles

Right to Kill, The (cont.).

Atik Ali	Mr. H. A. Saintsbury
Georgie Falkland	Master Christopher Frere
Butler	Mr. Julian Cross
Manservant	Mr. Henry Byatt
Lady Falkland	Miss Irene Vanbrugh
Edith Falkland	Miss Maud Cressall
Lady Massinger	Miss Charlotte Granville
Baroness Kerloff	Miss Ethel Hodgkins
Maid	Miss Irene Delisse
—His Majesty's.	

RIGHT STUFF, THE, comedy, in one act, by Victor Stanley. June 14.

Dick Harford	Mr. Hubert Barwell
John Harford	Mr. Clarmont Gaskell
Burglar	Mr. William Gaunt
Dolly Norbury	Miss Altona Stafford
—New, Cardiff.	

RIGOLETTO, revival of Verdi's opera (March 11, 1851, Venice; May 14, 1853, Covent Garden (in Italian). Robert Courtneidge Opera Season. May 7.—Shaftesbury.**RING OFF**, comedieta, by Cecil Brooking and Alistair Tayler. February 1.

Daphne Middleton	Miss Lilian Williams
Dudley Brantwood	Mr. Vezin
Mark Stratton	Mr. Cecil Brooking
Palmer	Miss Lilian Yates
—Opera House, Cheltenham.	

R.I.P., sketch, by P. T. Selbit. Played by Johnny Schofield and Arthur Burns. August 16.—Tottenham Palace.**RISK IT**, musical comedy revue, in three scenes, by Harry Henderson, lyrics by John B. Lee. Principal artists, Mr. Billy Walters, Miss Bessie Weir, Mr. Jack Gilroy, Mme. Rosine, Bish and Bish, the White Way Girls. October 25.—Palace, Kilmarnock.**ROAD TO RAEBURY, THE**, comedy, in three acts, by Harold Brighouse (April 12, Prince's, Manchester). June 18. Last performance (the 11th) June 26.

Horace Winstanley	Mr. F. Randle Ayrton
Sir Cecil Rae, Bart.	Mr. John Astley
Lady Rae	Miss Irene Rooke
Collins	Mr. J. Leslie Frith
Olive Blain	Miss Dorothy Ripley
John Bayfield Blain	Mr. Milton Rosmer
—Criterion.	

ROAD TO YESTERDAY, THE, comedy fantasy, by Beulah Marie Dix and Mrs. Evelyn Greenleaf Sutherland. April 12.

CHARACTERS IN ACTS 1 AND 4.

Kenelm Paulton	Mr. R. Van Cortlandt
Jack Greateorex	Mr. Ernest C. Cassel
Will Leveson	Mr. Frederick Keen
Adrian Tompkins	Mr. F. Owen Baxter
Elspeth Tyrell	Miss Lois Hetherley
Malena Leveson	Miss Judith Kyrie
Elinor Leveson	Miss Vera Tschakovsky
Harriet Phelps	Miss Phyllis Manners
Norah Gillaw	Miss Marion Lind
Dolly Foulis	Miss Ruby Hetherwick

CHARACTERS IN ACTS 2 AND 3.

Kenelm Pawlet	Mr. R. Van Cortlandt
Reformado Jack	Mr. Ernest C. Cassel
Will of the Feather	Mr. Frederick Keen
Tomkin the Tapster	Mr. F. Owen Baxter
Hubert	Mr. E. Clement
Wat	Mr. F. E. Knight
Sir John Vicar	Mr. Robert Taylor
Lady Elizabeth Tyrell	Miss Lois Hetherley
Black Malena	Miss Judith Kyrie
Lady Elinor Tyliney	Miss Vera Tschakovsky
Goody Phelps	Miss Phyllis Manners
Mother Gillaw	Miss Marion Lind
Dolly	Miss Ruby Hetherwick
—Grand, Southampton.	

ROMANCE, play, in prologue, three acts, and epilogue, by Edward Sheldon (February 10, 1913, Maxine Elliott, New York; September 30, 1915, Devonshire Park, Eastbourne). October 6. (Transferred to the Lyric, November 15.)

CHARACTERS IN THE PROLOGUE AND EPILOGUE.	
Bishop Armstrong	Mr. Owen Nares
Harry	Mr. Jack Hobbs
Suzette	Miss Muriel Harvey

CHARACTERS IN THE STORY.

Thomas Armstrong	Mr. Owen Nares
Cornelius Van Tuyl	Mr. A. E. Anson
Susan Van Tuyl	Miss Dorothy Runce
Miss Armstrong	Miss Agnes Thomas
Mrs. Rutherford	Miss Grace Wixon
Mrs. Frothingham	Miss Annie Hull
Miss Frothingham	Miss Dorothy Bellew
Mrs. Gray	Miss Stella Rho
Miss Snyder	Miss Margaret Dudley
Mr. Fred Livingston	Mr. Arthur Vezin
Mr. Harry Putnam	Mr. J. J. Daly
Mr. Richard Morris	Mr. Matthew Lawrence
Mr. Neil Clarke	Mr. Cyril Derington
Mr. Frank Burroughs	Mr. Edwin Underhill
Signora Vannucci	Miss Gilda Varesi
M. Baptiste	Mr. Arthur de Robin
Achille	Mr. George Mertens
François	Mr. Henry Clifton
Eugene	Mr. George Lord
Page	Mr. Fred Emney, jun.
Servant	Mr. Frederick Beane
Butler	Mr. F. Motley Wood
Mme. Margherita Cavallini	Miss Doris Keane
—Duke of York's.	

ROMANCE, play, in one act, by Robert Vansittart (*matinée*). May 25.

The Marquis	Mr. Campbell Gullan
The Marquise	Miss Jean Sterling Mackinlay
The Emissary	Mr. J. Harcourt-Williams
—Little.	

ROMEO AND JULIET, revival of opera by Barbier and Carre, music by Gounod (version prepared by H. B. Farnie, July 11, 1867, Covent Garden; given for the first time in English by the Carl Rosa Opera Company, January 15, 1890, Court, Liverpool. Opening of Mr. Robert Courtneidge and Mr. Thomas Beecham's season. October 2.—Shaftesbury.

ROSALIE, comedy, in one act, by Max Maurey. Presented by the Grand Guignol Company. June 23.

M. Bol	M. Valbray
Mme. Bol	Mme. Josa Milan
Rosalie	Mme. Renée Gardès
—Coronet.	

ROSY RAPTURE, THE PRIDE OF THE BEAUTY CHORUS, burlesque, in seven scenes, by J. M. Barrie, lyrics by F. W. Mark, music by Herman Daréwski and Jerome D. Kern, incidental music by John Crook. March 22. Last performance (the 79th) May 29.

Lord Lil Langour	Mr. Jack Norworth
The Honourable Babette	Miss Biddy de Burgh
Cholmondeley	Mr. Eric Lewis
Dudley	Mr. Leon Quartermaine
A Reporter	Mr. Harry Hillard
Jenny	Miss Gertrude Lang
A Junker	Mr. Norman MacOwan
The Dancer	M. Jules Rancourt
A Nut	Mr. W. Cadogan
A Humble Villain	Mr. Lichfield Owen
Crashay	Mr. Frederick Leister
David's Friend	Mr. Geoffrey Wilmer
Man with a Kite	Mr. Richard Cooper
Fairy Godmother	Miss Ethel Wellesley
And our Disdainfully Melting Chorus—	Miss Gaby Deslys, Miss Mary Jocelyn, Miss Wini-

Rosy Rapture, etc. (cont.).

fred Izard, Miss Irene Ostrehan, Miss Alma Dudley, Miss Ida Pawley, Miss Bloss Taylor, Miss Phyllis Sidney, Miss Freda Charteris.
 Club Members, Footmen, etc.—Messrs. T. Glover, D. Cooper, C. Renshaw, J. Homby, E. Leeman, E. Stroan, W. Cadogan, R. Tippet, J. B. O'Connell, C. Osborne, J. Leslie, A. Thorn, J. Dundas, and J. Ashley.

—Duke of York's.

ROUGH DIAMOND, A, play, in one act, by P. T. Selbit. May 24.

Mr. Stenson Mr. J. K. Hutchinson
 Nellie Miss Eileen Athlerley
 Paul Mr. Jeff Coates
 —Palace, Bath.

ROYAL DIVORCE, A, revival of W. G. Wills and G. Canningham's play (May 1, 1891, Avenue, Sunderland). March 31. Last performance (the 56th) May 15.—Lyceum.

ROYAL ROSE OF MERRIE ENGLAND, A, play, by Amy Whinyates (*matinée*). July 10.—Court.

ROYAL WAY, THE, modern Greek romance, in three acts, by Bertha N. Graham. May 4.

"Sandro" Mr. Hector Stuart
 Spiros Mr. Stuart Marshall
 Karalis Mr. Geoffrey Goodhart
 Prince Leonidas Vassos..... Mr. Orlando Barnett
 Princess Daphne Vassos Miss Barbara Everest
 Princess Ariadne Vassos

Miss Marjorie Patterson

General Pallis Mr. H. K. Ayliff
 Demetrius, King of Korometatos

Mr. Murray Carrington

Kyrie Polykeftis Mr. Frank Cochrane
 Admiral Kanakis Mr. Leonard Calvert
 Major Mavros Mr. Frank Royde
 Lieutenant Kamaras Mr. Stuart Marshall
 Servant Mr. M. Melrose
 Hector de Pera Master Billy Coventry
 Jehane de Pera Miss Mary Jerrold
 —Haymarket.

RUB, THE, play, in one act, by Constance Campbell (*matinée*). June 25.
 Geoffrey Silchester, M.D.

Mr. Leon Quartermaine
 Margery Silchester Miss Edyth Olive
 Mrs. Raymond Smith... Miss Frances Wetherall
 Miss Caroline Meek Miss Athene Seyler
 —London Pavilion.

RUNAWAY JAP, THE, musical comedy revue, in seven scenes. Libretto and lyrics by Will Collins, Henry Stewart and Arthur Lester, music by Leo Tell and Fred Eiton. Principal artists, Marie Santoi, Queenie Pickford, Leo Tell, Pat Redmond. October 18.—Opera House, Wakefield.

RUSSIA, 1915, by T. C. Fairbairn, played by M. Moltchianoff, Mlle. Rita Zalmani, Mlle. Anna Bromova, M. Morosoff, M. Wania. November 29.—London Coliseum.

SAILOR'S LOVE, A, drama, in two acts and nine scenes, by Rollo Baldmain and Sara Mignon. September 13.

Commander David Mayne, R.N.

Mr. Frank Beresford
 Tom Bateson Mr. Leonard Aardale
 Captain Gerrard Mr. Vernon Fortescue
 Marmi Little Elsie Reid
 Captain Von Luff Mr. Clifton Earle
 Tode Mr. Charles Poulton
 Denver Pasha Mr. Augustine Bowerman
 Olan Bey Mr. Ernest A. Duval
 Limberg Mr. Derek Mason
 Krout Mr. William Boosey
 Golch Mr. George Field
 A Eunuch Mr. Ernest Lodge
 Casima Von Luff Miss Marie Robson

Sailor's Love, A (cont.).

Zuleika Miss Amy McNeill
 Dora Gerrard Miss Violet Ingram
 Josephine Miss Maudie B. Douglas
 —Grand, Plymouth.

SAILOR'S WEDDING RING, A, drama, in two acts by E. Hill Michelson. October 4.
 Thomas Hardy Mr. E. Hill-Mitchelson
 Jack Astor Mr. Stanley W. Healey
 Lieut. Douglas Mr. Stephen C. Venner
 Tom Nelson Mr. Ted Mooney
 Miserable Jimmy Mr. Coniah Rowe
 Percy Poulson Mr. Courtney Robinson
 Rev. Joseph Swainson... Mr. J. O. Cuthbertson
 Bill Bilge Mr. C. H. Henderson
 Lady Ethel Mylne Miss Janet Hodson
 Rose Swainson Miss Tina Langlois
 Peggy Parker Miss Constance Dana
 Nora Hardy Miss Violet Carlyle
 —Royal, Middletonbrough.

SALE BY AUCTION, one-act comedy, by L. Garde Peach. April 14.

Elsie Dean Miss Evelyn Marthèze
 Lottie Dean Miss Dorothy Ripley
 Claud Carrington Mr. J. Leslie Frith
 —Prince's, Manchester.

SAMPLES, revue, in two acts, by Harry Graftan, dances and ensembles arranged by George Shurley. Principal artists, Mr. Melville Gideon. Miss Marie Blanche, Mr. Bert Coote, Miss Ida Rene, Mr. Stanley Turnbull, the Terry Twins, Miss Winnie Volt, Miss Babbett Lauvaun, Miss Monica Bevan, Mr. Edward Steadman, Mr. Donovan Russell, Mr. Dick Adams, Miss Margery Wollaston, Miss Hilda Dick, Miss Doris Squire. November 30.—Playhouse.

SAUCY, revue, in four scenes (afterwards revised and renamed "All Spoof"). Principal artists, Arthur Roberts, Queen and Le Brun, Reginald Relsie, Hilary Woodhouse, Maud Shelton, Lucienne Deriville, Nellie Townsend, Doris Dean. August 30.—Middlesex.

SAY, SPORT, revue, in ten scenes, by Sam Richards. Principal artists, Gus Sharland, Liane Tressi, Thomas Brooklyn, Harry Walters, Frank Lilliput, Ruby Ray. May 3.—Royal, Plymouth.

SCARLET PIMPERNEL, THE, revival of the romantic play by O. Barstow and R. Rose (October 15, 1903, Royal, Nottingham; January 5, 1905, New). Last performance (the 127th) December 30. September 11.—Strand.

SCHOOL FOR SCANDAL, THE, Sheridan piece played by an "all star" cast for the benefit of the Actors' Benevolent Fund. February 2.

Sir Peter Teazle Sir Herbert Tree
 Sir Oliver Surface Mr. Louis Calvert
 Sir Harry Bumper Mr. Ben Davies
 Sir Benjamin Backbite .. Mr. H. V. Esmond
 Joseph Surface Mr. Henry Ainley
 Charles Surface Mr. Fred Terry
 Careless Mr. Godfrey Tearle
 Snake Mr. Norman Forbes
 Crabtree Mr. William Farren
 Rowley Mr. E. Lyall Swete
 Moses Mr. Charles Hawtree
 Sir Toby Mr. Owen Nares
 Trip Mr. Alban Aynesworth
 Servant to Joseph Sir George Alexander
 Servant to Lady Sneerwell
 Mr. Arthur Boucher
 Servant to Sir Peter Mr. H. B. Irving
 Servant to Charles Mr. Weedon Grossmith
 Lady Teazle Miss Irene Vanbrugh
 Mrs. Candour Lady Tree
 Lady Sneerwell Miss Constance Collier

School for Scandal, The (cont.).

Maria Miss Margery Maude
 Maid to Lady Teazle Miss Elaline Terriss
 Maid to Lady Sneerwell Miss Eva Moore
 —Covent Garden.

SEALED ORDERS, revival of drama by Cecil Raleigh and Henry Hamilton (September 11, 1913, Drury Lane). April 3. Last performance (the 58th) May 22.—Drury Lane.

SEARCH ME, revue, in four scenes, by George Shurley and Graham Primrose (March 22, Hippodrome, Southend). Principal artists, Jack Edge, Lily Long, Dolf Wheeler, Betty Green, Lorna and Toots Pounds, Denbigh Berry. May 3.—Olympia, Shoreditch.

SEARCHLIGHTS, play, in three acts, by Horace Annesley Vachell. February 11. Last performance (the 105th) May 12.

Robert Blaine Mr. H. B. Irving
 Sir Adalbert Schmalztz, K.C.V.O.

Mr. E. Holman Clark
 Harry Blaine Mr. Reginald Owen
 Dr. Firmin Mr. James Lindsay
 Moneypenny Mr. Tom Reynolds
 Fewson Mr. Charles Maunsell
 Tremlett Mr. E. H. Ruston
 Hon. Mrs. Blaine Miss Fay Davis
 Lady Schmalztz Miss Kate Bishop
 Phoebe Schmalztz Miss Margery Maude
 Nurse Miss Lynn Fontaine
 —Savoy.

SECONDS OUT, revue, in three scenes, book and lyrics by Worton David, music by Joe Jordan, additional numbers by H. Dorsey, produced by Charles Danvers. Principal artists, Nan C. Hearne, Mrs. Jack Johnson, Frank Benson, Jack Grenville, Maisie Dickman, Dorothy Doveton, Jeff Coates, Tiny Maitt, Doris Earle, Miss Stansbury, and Jack Johnson in a boxing bout. August 16.—Empire, Penge.

SECRET SIN, THE, drama, in nine scenes, by Florence H. Crossley. September 20.

Dick Richmond Mr. Stephen Crossley
 Lord Cecil Morton Colin Maurice

Mr. Oscar Wyatt
 Arthur Richmond Mr. George B. Larchet
 Patrick O'Brien Mr. W. C. Bland
 Ben Brotherton Mr. Harry Donovan
 Bill Bradshaw Mr. Joseph Hinnigan
 Freddie Wild Mr. Henry Firth
 Lady Vida Maurice .. Miss Madge Trevelyan
 Marie Lenore Miss Olive Yorke
 Sally Biggins Miss Maudie Ryder
 Lily Brotherton Miss Florence Halton
 —Queen's, Dublin.

SET A THIEF, miniature melodrama, in one scene, by Vera Beringer. May 24.

Crown Prince Maximilian .. Mr. Fredk. Victor
 Prince Nicholas Mr. Frank Cariello
 Tony Wellton Mr. Heath Haviland
 The Crown Princess Sonia.. Miss Esme Beringer
 Countess Olga Rozoff Miss Vera Beringer
 —Chelsea Palace.

SEUL BANDIT DU VILLAGE, LE, comedy, in one act, by Tristan Bernard. Presented by Mr. J. T. Grein's Independent War Players. July 19.

Arsène M. Jules Delacre
 Le Gentleman Farmer M. De Robin
 Le Baron M. Fels
 Le Commissaire de Police M. Mertens
 La Baronne Mlle. Valentine Tessier
 Julie Mlle. Andrée Rolden
 —Kingsway.

SEVEN DAYS, farce, in three acts, by Mary Roberts Rinehart and Avery Hopwood (Produced in America, Trenton, November 1, 1909; Astor, New York, November 10, 1909) (March 8, 1915, Royal, Birmingham;

Seven Days (cont.).

first time in England), March 15. Last performance (the 16th) March 27.

James Wilson Mr. Lemnox Pawle
 Dallas Brown Mr. Lawrence Robbins
 Tom Harbison Mr. Henry Hargreaves
 Burglar Mr. Edward Rigby
 Flanagan Mr. Denis J. Hogan
 Footman Mr. Charles Bishop
 Bella Wilson Miss Auriol Lee
 Kit McNair Miss Marie Hemingway
 Anne Brown Miss Athene Seyler
 Aunt Selina Miss Lottie Veine
 —New.

SEXTON BLAKE ON THE EAST COAST, detective sketch, in three scenes, by J. Russell Bogue. January 18.

Sexton Blake Mr. James Duncan
 Tinker Mr. Lee Gilbert
 Pedro Himself
 Sir Wm. Shronhoest Mr. Chas. A. Carlile
 Reginald Martram Mr. G. Lewes
 Police Officer Mr. A. Douglas
 Lady Martram Miss Carlotta de Yonson
 —Camberwell Palace.

SHAM, dramatic sketch, in one scene, by Preston Lockwood and Lincoln Eyre. June 7.

Phyllis Knight..... Miss Janice Deane
 Doris Scott Miss Irene Stuart
 Guy Armstead Mr. F. G. Knott
 —Empress, Brixton.

SHANWALLA, play, in three acts, by Lady Gregory (April 8, Abbey, Dublin). May 17.

Laurence Scarry Mr. H. E. Hutchinson
 Hubert Darcy Mr. Sydney J. Morgan
 Bride Scarry Miss Kathleen Drago
 Owen Conary Mr. J. M. Kerrigan
 Pat O'Malley Mr. Fred O'Donovan
 James Brogan Mr. Arthur Sinclair
 First Girl Miss Eithne MaGee
 Second Girl Miss Ann Coppinger
 Head Constable Mr. J. A. O'Rourke
 First Constable Mr. U. Wright
 Second Constable Mr. Philip Guiry
 —Little.

SHE LOVES ME, SHE LOVES ME NOT (adapted from an old legend). Played by Henry Ainley, Arthur Hatherton, and Jean Cadell. Produced at the Theatrical Garden Party. July 20.—Botanic Gardens, Regent's Park.

SHE OPENED HIS EYES, sketch. January 4.
 James Kendall Mr. Sydney Lynn
 Mary Kendall Miss Sylvia Morris
 Caroline Clifford Miss Edie Rivers
 —Palace, Southampton.

SHE'S A DAISY, revue, in three scenes, book and lyrics by George Arthurs, music by Louis Jerome (September 27, Palladium, Southport). Principal artists, Dan Rolyat, Kathleen Kingston, Constance Worth, Finnie Hearn, Irene Shamrock, Albert Letime, Paul Relph. October 18. —Victoria Palace.

SHELL OUT, revue, by Albert de Courville and Wal Pink, music by Herman Darewski. Principal artists, Unity More, Amy Augarde, Fred Emney, Tom Stuart, Louie Tinsley, George Mantton, Tom Shale, Edwin Ellis, Hilda Bayley, Garry Lynch, Miss Morgan, Arthur S. Pitt, Larry Ceballos, Mona, Desmond. August 24.—Comedy.

SHEPHERDS, THE, Nativity play, by Father Cuthbert, O.S.F.C. January 5.—Cathedral Hall, Westminster.

SHOCKS, farcical sketch, in one act, by J. H. Price. September 17.

William Jenkins Mr. Francis Gibson
 Letty Jenkins Miss Gertie Ayton
 Dr. Chas. Baldwin Mr. Graeme Goring
 Mrs. Bilger Mrs. Graeme Goring
 —Craigielith Military Hospital, Edinburgh.

SHOOTING A TIGER, "sporting-absurdity," in one scene, by Lauri Wylie and Alfred Parker. May 31.

The Sportsman Mr. Johnnie Schofield
 The Nautch Girl Miss Dorothy Alma
 The Servant Mr. Bobby Carlton
 The Tiger Mr. Leon Dubois
 —Empress, Brixton.

SHOULD THEY MARRY? drama, in seven scenes, by the Rev. A. J. Waldron (September 6, Osborne, Manchester). October 18.

Richard Annersley Mr. Fred Clifford
 Howard Annersley Mr. Victor Gammon
 Guy Borden Mr. Senge Hudson
 Rev. Norman Arthur Mr. Joseph Hill
 Fish Crane Mr. Geo. H. Hazlehurst
 Albert Perkins Mr. Victor Knight
 Esther Carruthers Miss Dora Wynne
 Lydia Borden Miss Nellie Thorne Hallam
 Dolly Whiffin Miss Lilian Drake
 Nora Stenhouse Miss Dot Stephens
 —Lyric, Hammersmith.

SHYLOCK HYAMS, farcical sketch, in one act, by Arthur Rose (May 3, Hippodrome, Dover). June 14.—Camberwell Palace.

SIGN, PLEASE, revue, in three scenes, by George Campbell, music composed and arranged by T. E. Turner, produced by Joe Collins and Rob Lyons (October 11, Hippodrome, Colchester). Principal artists, Mr. Bob Selvidge, Miss Peggy Pryde, Miss Ethel Callaman, Mr. Neville Delmar, Mr. Leslie Ross, the Stella Troupe, the Eight Pearl White Girls. November 29.—Empire, Penge.

SILLY SALLY, Belgian farcical sketch, in one scene, by J. Poullillon, music by Adolf Woolf. May 10.

The Husband Mr. Van Roy
 The Wife Miss Grace Edwards
 Silly Sally Mr. Joe Geerts
 —Balham Hippodrome.

SILVER CRUCIFIX, THE, drama, in four acts, originally written by Rupert Hughes, from the Italian of Calindi, the present version by Walter Howard. August 28.

René Lescarre Mr. Walter Howard
 Pascal Mr. Alfred Paumier
 Raymond du Barry Mr. Herbert M. Bradford
 Victor Mr. Philip R. Ridgeway
 Henri Mr. Fred Bruerton
 Francois Mr. Charles Fisher
 Grouchy Mr. St. George Frere
 Captain Carillac Mr. A. B. Mackay
 Fritz Mr. William Wooton
 Yvonne Miss Florence Morrison
 Mitzi Miss Lally Wynne
 Claire Miss Ida Mackay
 Zuzu Miss Connie Dashford
 Celeste Miss Lilian Christine
 Madeline } Miss Annie Saker
 Gabrielle }
 —Junction, Manchester.

SILVER LINING, THE, piece, in eight scenes of sunshine, by Arthur W. Field. July 26.

Silvia, the Spirit of Sunshine Miss Mary O'Hara
 Harry Miss René Ralph
 Rufus Wrongun Mr. Charlie Wood
 Bill Baggs Mr. Jim Smarte
 Bridget Dooley Miss Lucy Murray
 Mary Miss Mary O'Hara
 Adolphus Poppitt Mr. Syd Smarte
 Rosy Rapture Mr. Bert Byrne

Silver Lining, The (cont.).

Dave Mr. Leslie Barker
 Dolly Dimple Miss Dorothy Grey
 Jim Slim Mr. Johnnie Austin
 Dobbin Bros. Smarte
 Phyllis Miss Minnie Myrle
 —Alhambra, Bradford.

SIMPSON'S STORES, sketch, in one scene, by Fred Rome. December 20.

James Dobson John F. Preston
 'Arris D'Arcy Salter
 Violet Neville Buena Bent
 Simpson Alfred Lester
 —London Coliseum.

SISYPHUS AND THE WANDERING JEW, by Isi Collins. Presented by the Pioneer Players. March 7.

A Faun Miss Marjorie Patterson
 The Jew Mr. Arthur Phillips
 Sisyphus Mr. George Skillan
 —Little.

SLIPPERS, burlesque drama, in one scene, by Norman H. Lee. November 22.

Grimshaw Adolph Luck
 Hooker Bert Roper
 Miligan H. Bateman
 Martin Herbert Strong
 The Princess of Alsatia Ann Stephenson
 Julia Rie Costa
 Ram Itard L. Graham
 Jimmy Jossier Ernie Lotinga
 —Palladium.

SMALL SPECIAL, A, comedy sketch, by E. C. Mathews and J. H. Price. February 8.—Grand, Rawtenstall.

SMILE, PLEASE, revue, by Alf Clinton, music by Dudley Powell and George H. Hunt. Principal artists, Mr. Billy Brown, Miss Kitty Clinton, Mr. Al. Clinton, Miss Nellie Gannon, Miss Victoria Wright, Mr. Denis O'Reilly. November 29.—Empire, Worksop.

S'NICE, revue, invented and produced by Espinosa, music composed and arranged by Ernée Woodville, additional numbers by Tom Sutton, Francis and Day, etc. Principal artists, Harry Ray, Percy Nash, Stratton Mills, Eva Kelland, J. C. Dalglish, and Iris George (March 29, Gaiety, Hastings). April 5.—Coronet.

SNOWDROP JANE, comedy, by Shan Bulloch, produced by the Ulster Theatre. February 2.

Hugh Fallon Mr. Robert Gorman
 Mrs. Fallon Miss Bridget O'Gorman
 Hannah Miss Marion Crimmins
 Jane Miss Josephine Mayne
 Tom Mr. Joseph Roney
 Martin Hynes Mr. Jackson Grahame
 Mrs. Hynes Mrs. Mary Crothers
 Ned Noble Mr. Walter Kennedy
 Samuel Mires Mr. J. M. Harding
 Mary Trant Miss Rose McQuillon
 —Opera House, Belfast.

SOGGARTH AROON, THE, Irish drama, in four acts, by Chalmers Mackey and John McLaren (August 16, Kelly's, Liverpool). October 18.

Colonel Travers Mr. George Danson
 Helen Travers Miss Maud Lillian
 Patsey O'Toole Mr. Chalmers Mackey
 Jerry Grogan Mr. Cowell Clarke
 Dennis O'Connor Mr. Dennis Mackey
 Biddy Brady Miss Nana Davey
 Shaun O'Connor Mr. Dennis Mackey
 Sergeant Rafferty Mr. S. W. Power
 Widow McGrath Miss Jeannette Lyons
 Father Dan Rearden Mr. C. P. Cook
 Squire O'Hagan Mr. St. John Stuart
 Mary O'Connor Mrs. Chalmers Mackey
 Thady Nolan Mr. J. Neville
 Mr. O'Sullivan Mr. Chas. M. Julian
 Mr. Skinner Mr. William Vane
 —Grand, Croydon.

SOLOMON CAUS (SHLOIME THE WISE), revival of the tragedy (originally produced under the title of **SOLOMON THE WISE**, August 28, 1908, Pavilion, Mile End) by Maurice Moscovitch and his company at the opening of their Jewish season. September 18.—Pavilion, Mile End.

SO LONG, LUCY, "musical mixture of revue," in three scenes, by Edward Marris and Paul Murray, music by Irving Berlin, Nat Ayer, and Harry Carroll (September 27, Hippodrome, Derby). Principal artists, Nellie Turner, Tommy Francis, Bert Charles, Freddie Foley, Syd. Royce, Mabel Royce, Victoria Royce. November 1.—Hippodrome, Putney.

SOME GIRL, revue, by Douglas Stuart, music by H. Sullivan Brooke. Principal artists, D. Thorne, Nellie Dade, Fred Russell, Spencer Lloyd, Tom Fancourt, Olive Young, Barry Seymour, Rejane Vero. August 2.—Rotherhithe Hippodrome.

SOME GLEE, revue, in five scenes, by George Asaf and Felix Powell. Principal artists, Doris Evans, Frank Powell, Bert Harter, Peggy Harris, Lella Byron, Percy Watson. August 9.—Bedford Music Hall.

SOMETHING DOING, musical extravaganza, in six scenes, by George Ray. January 18.—Finsbury Park Empire.

SOMEWHERE A VOICE IS CALLING, drama, in seven scenes, by Joseph Millane and Royce Carleton (Piece produced with different cast at the Elephant and Castle, November 15). May 29.

Pat O'Mara Mr. F. B. Woulfe
Oswald Murray Mr. H. Daneville
Simon Qvester Mr. Villiers Stanley
Doctor Mellish Mr. Fred Stafford
John Brittain Mr. Edwin Maydew
Perseus Pilgarlie Mr. Tom J. Taylor
Alphonse Mr. E. Hamilton
Policeman Mr. Henry Warden
Mrs. Parratt Miss Nora Grey
Mrs. Brittain Miss Phyllis Watson
Desmond O'Mara Miss Nancy Price
Sophie Serpollette Miss Elsie Hewitt
Guila Devven Miss Edith Lorraine
Rose Brittain Miss Mabel Rose
—Empire, Rotherham.

SOMEWHERE IN FRANCE, play, in nine scenes, by Herbert Sidney. April 12.

Lieut. Dick Surface Mr. Roy C. Craig
Richard Dane Mr. Augustus J. Keogh
Paul Dunstein Mr. Fred Biron
George English Mr. Will Raymond
Sam Bunting Mr. Maurice Love
Colonel Dane Mr. Dick Eckersley
Sergeant Smart Mr. Charles Townsend
Jefferson Strong Mr. Yank Gard
John Kershaw Mr. Arthur Gilling
Wilhelm Hoffsohn Mr. Evan Rowland
Major von Heffen Mr. Tom Foster
Captain Jules Kloss Mr. Sam Keene
Captain Goebel Mr. James Bull
Sergeant Max Mr. Sidney Pearce
Private Johann Mr. Dudley Stone
Jessica Dane Miss Dena Deering
Mercy Dane Miss Gipsy Chapron
Polly Bunting Miss Amy Bell
Margaret Lorney Miss Laurie Deering
—Scala, Seacombe.

SON OF A SOLDIER, THE, military drama, in four acts, by Horace Stanley. March 22.
Major Philip Ormsby Mr. T. B. Brabazon
Lieut. Dick Lorraine Mr. Arthur P. Leo
Max Heinrich Mr. Tom Roydan
Sergt. Simon Trotter Mr. J. O. Stevenson
Private Tom Nibble Mr. Joseph Magrath

Son of a Soldier, The (cont.).

Sam Swipes, A.B. Mr. Horace Stanley
Ned Derrick Mr. George Wallace
Lieut. Francis Brice Mr. Edward Jaikes
Spindle Smith Mr. Harry G. Johnson
Benito Gennaro Mr. Fred Seymour
Madge Ormsby Miss Amy Dalby
Ada White Miss Kate Kilpack
Ruth Derrick Miss M. Daly
Zobedie Miss Hilda Miller
Draga Gennaro Miss Lillian Earle
—Royal, Macclesfield.

'S ONLY A RUMOUR, revue extravaganza, by George M. Slater and Albert Ellis, music by Drewstead Sharp, produced by Arthur Rigby. (July 5, Tivoli, New Brighton). Principal artists, Arthur Rigby, Mabel Osborn, Harold Thorley, Angers and Escott, Bessie Leclair, Millicent Vernon, Blanche Earle, Charles W. Anson, and the Eight Marigny Girls. August 9.—Golder's Green Hippodrome.

SONS OF BRITANNIA, patriotic drama, by Alfred Lugg. January 4.—Foresters'.

SOUS LA LUMIERE ROUGE, drama, in three scenes, by Maurice Level. (Presented by the Grand Guignol company.) July 5.

Philippe M. Guérard
Didier M. Valbray
Le Médecin de l'Etat Civil M. Gouget
Le Médecin Légiste M. Chaumont
Le Commissaire M. Villers
L'Employé des Pompes Funèbres M. Dupuy
Le Gardien du Cimetière M. Denison
Suzanne Mme. Lebreton
Gertrude Mme. Renée Gardès
—Coronet.

SOVEREIGN LOVE, revival of comedy, in one act, by T. C. Murray (September 11, 1913, Abbey, Dublin). May 17.

Donal Kearney Mr. J. M. Kerrigan
Ellen Miss Kathleen Drago
Katty Miss Eithne Magee
Maurice O'Brien Mr. Philip Guiry
Mrs. Hickey Miss Helen Molony
Charles O'Donnell Mr. Sydney J. Morgan
David Mr. H. E. Hutchinson
Tom Daly Mr. J. A. O'Rourke
Andy Hyde Mr. U. Wright
—Little.

SPANISH MAIN, THE, romantic drama of the eighteenth century, by Vasco Marenas. September 6, Wimbledon; December 21.

Captain Patrick O'Gorman Mr. Oscar Asche
Pedro Malorix Mr. Caleb Porter
Casco Mr. Alfred Brydone
Ah Wi Mr. F. Randle Ayrton
Fritz Mr. Frederick Patrick
Yerrow Mr. Alexander
Porra Mr. Charles Warburton
Diego Mr. Frederick Mackay
Abdallah Mr. G. Herbert
Ramon Mr. Arthur Raymond
Pablo Mr. Normond Croft
Carlos Mr. Darby Foster
Dolores Miss Gladys Newton
Conchita Miss Ruby Nicholson
Teresa Miss Ingrid Miller
Carlota Miss Gladys Eilam
Zarpa Miss Lisa Coleman
Rosetta Miss Muriel Dole
Juanita Miss Lily Brayton
—Apollo.

SPIRIT OF JOHN WALKER, THE, comedy sketch, in one act, by Norman H. Lee. May 31.

Peter Mr. Carl Vallender
Professor Winterbottom Mr. John Walker
Princess Rosina Miss Maud Steeple
—Camberwell Empire.

SPOILED BUDDHA, THE, a play of Japan, produced by the Ulster Theatre. February 1.

Buddha Mr. Rutherford Mayne
Binzuru Mr. Gerald MacNamara
Duruma Mr. Jackson Graham
Opera House, Belfast.

SPORTS GIRL, THE, revue, by Ernest G. Rolls and Worton David, music by Max Darowski (August 16, Olympia, Liverpool). Principal artists, Mr. Johnnie Schofield, Mr. Harry Gould, Miss May Beatty, Miss Dorothy Alma, Mr. Denis O'Neil, Miss Marie Minto, Mr. Phil Harper, Miss Dorothy Cecil. November 8.—Hippodrome, Poplar.

SPOTS, revue, in five scenes, by Freda Spry and Alfred Ellerton. Produced by the Big Feature Syndicate. Principal artists, Miss Penny Shaylor, Mr. B. S. Monty, Mr. A. G. Spry, Miss Molly Ward, Mr. Jess Delaney, Miss May Rawlinson. November 1.—Gaiety, Hastings.

SPY, THE, play, by Doris E. Dyer. March 16.—Rehearsal Theatre.

SQUIBS, play, in one act, by Clifford Seyler (August 3, 1910, Royal, Brighton). June 28.—London Coliseum.

STAGE STRUCK, burlesque, with music, in three scenes, by Leslie Stiles and Fred Farren, music by Cuthbert Clarke, lyrics by Charles Willmott, Harry Wynne, and Leonard Cooke (January 11, Victoria Palace). March 1.

Mr. Shake Bacon Mr. Syd. Crossley
Theophilus Brown Mr. R. Lempriere
Tiny Tinkle Miss Doris Barker
Sister Susie Miss Dolly Miners
'Oratio Topham Mr. Jack Vincent
'Erbert Noggs Mr. Cliff Barrett
Tippitt Mr. Fred Farren
Daffodil Blinks Miss Ida Crispi
Water Nymphs, Misses L. Osmond, Eva McFarlane, M. Dawson, and J. Hart.

—Empire.

When produced at the Victoria Palace the cast was the same, with the exception of Shake Bacon, which was played by Mr. James Prior.

STARLIGHT EXPRESS, play, by Algernon Blackwood and Violet Pearn, music by Sir Edward Elgar. December 29.

THE "WUMBED" FAMILY.

Daddy Mr. O. B. Clarence
Mother Miss Ruth Maitland
Grannie Miss Una O'Connor
Jimbo and Monkey { Mr. Ronald Hammond
Miss Elise Hall
Jane Anne Miss Mercia Cameron
Cousin Henry Mr. Owen Roughwood

VILLAGERS.

Mme. Jequer Miss Juliette Mylo
Miss Waghorn Miss Mary Barton
First Governess Miss Joy Chatwyn
Second Governess Miss Nannie Bennett
Third Governess Miss Lorna Lawrence

SPRITES.

Tramp Mr. Charles Mott
Lamplighter Mr. James Stanners
Gardener Mr. E. F. Mayeur
Sweep Mr. Leonard Calvert
Dustman Mr. Jane Wells
Woman of the Haystack Miss Margaret Yarde
Little Winds { Miss Grace Glover
Miss Bonnie Wright
The Laugher Miss Clytie Hine.
Pleiades, Misses Vivian Rees, Rita Thom,
Doris Merritt, Lyn Fontaine, Doreen Whitton,
and Gwin Muir.

—Kingsway.

STEP FORWARD, revue, book and lyrics by Charles Baldwin. Presented by Dave Harris, Ltd. Principal artists: Harry Welchman, Marie Kaye, Charles Emerald, Gertie Les Max, Doris Stewart, Frank Harris, Edward Durling, Syd. Wheeler. October 18.—Poplar Hippodrome.

STOP! LOOK!! LISTEN!!! "mixture of mirth, music, and mystery," by George Arthurs, music by Louis Jerome, dances and ensembles directed by Robert Marks. Principal artists: Alice Mallest, Lillian Burgiss, Fred Forbes, Fred Marsh, James Jewel, Herbert Jewel. November 1.—Hackney Empire.

STOP THIEF, farcical comedy, in three acts, by Carlyle Moore (December 25, 1912, Gaiety, New York; October 14, 1915, Royal, York). October 21.

Joan Carr Miss Margaret Swallow
Mrs. Carr Miss Marie Illington
Caroline Carr Miss Cecily Temple
Madge Carr Miss Elsie Stranack
Nell Miss Gertrude Lang
William Carr Mr. Frederick Volpe
James Cluney Mr. H. Marsh Allen
Mr. Jamison Mr. Sydney Paxton
Dr. Willoughby Mr. C. Hayden Coffin
Rev. Mr. Spelain Mr. J. H. Brewer
Jack Doogan Mr. Percy Hutchison
Joe Thompson Mr. F. G. Thurstans
Sergeant of Police Mr. Frank Lacy
Police Officer O'Malley Mr. Fred Forrest
Police Officer Clancy Mr. Henry Daniell
Police Officer Casey Mr. William Albert
Police Officer O'Brien Mr. Henry Salver
Chauffeur Mr. M. Proctor

—New.

Transferred to the Prince of Wales's December 20.

STORM, THE, blank verse play, in one act, by John Drinkwater. May 8.

Alice Miss Cecily Byrne
Joan Miss Betty Pinchard
Sarah Miss Margaret Chatwin
An Old Man Mr. W. Ribton Haines
A Young Stranger Mr. E. Ion Swinley
—Repertory, Birmingham.

STORMY PETREL, THE, revival of comedy by Dr. W. Strange Hall. (July 25, 1907, King's, Glasgow; August 30, 1915, Hippodrome, Richmond.) September 30. Last performance (the 13th) October 9.

Admiral Heathersea, C.B.

Mr. Arthur Chesney
Vivien Miss Maisie Richardson
Frances Weir Miss Margaret Halstan
Sir James Newburgh Mr. Jerrold Robertshaw
Dr. Stevens Mr. Fred Grove
Dr. Tom Morland Mr. Steff Macdonald
Rev. Edward Ellice Mr. Thomas Braydon
Louie Miss Daisy Atherton
Jacob Bastock Mr. C. A. White
William Mr. Frank Lacy
Peter Turrock Mr. Edwin J. Arthurs
Henry Swayne Mr. Laurence Stevenson

—Criterion.

STRIKING, play, in four acts, by Paul Rubens and Gladys Unger. May 5. Last performance (the 29th) May 29.

Lord Marston Mr. Charles Hawtrey
Jack Paulton Mr. H. Marsh Allen
Donald Macrae Mr. Fred Lewis
Snaith Mr. Campbell Gullan
An Italian Waiter Mr. Henry Ades
A Scotch Piper Mr. Lionel Williams
A Porter Mr. E. W. Tarver
A Page Master Charlie Wade
William Mr. Charles Lascelles
A Delegate Mr. E. T. Varr
Zoë Lady Marston Miss Lottie Venne
Pomona Macrae Miss Hilda Trevelyan
Ellie Karstowe Miss Netta Westcott
Hotel Manicurist Miss Gladys Maude
—Apollo

STRIKING HOME, adapted from Chas. Hellem and Pol d'Estoc's "Sabotage," by Jose G. Levy. (April 5, 1912, Royal, Glasgow; May 9, Garrick; July 15, 1912, Palladium.) Presented by the Grand Guignol Company. July 26.—Garrick.

STUDIO MYSTERY, A, play, in one act, by Percy Gordon Holmes. September 20.
Dr. Beauville Mr. Basil Sydney
Victor Duval Mr. Oliver Johnstone
Bertrand Marius Mr. Horace Sequeira
Monsieur Le Sage Mr. T. R. Nugent
Polak Mr. Tom Foley
Odette Miss Darragh
—Kennington.

SUGAR AND SPICE, revue, in one scene, by Fred Thompson and Philip Braham. (April 5, Royal, Plymouth.) Principal artists, Claire Romaine, John Latham, Austin Melford, Gilbert Childs, Sybil Clare, Dorothy Webster. April 19.—Grand, Clapham.

SWEETHEART MINE, musical comedy, in three acts, music by Clarence C. Corri, book and lyrics by Henry Edlin. August 5. Princess Olga Vardogratzki

Miss Lilian Herries
Major Lucas Barrington Mr. Edmund Grogan
Cursitor Street Mr. Robert Worth
Richard Densil Mr. Charles Carlisle
Sammy Sloeman Mr. C. Tolcher
The Hon. Hildebrand Herriot Mr. Fred Solo
Lady Jacqueline Cholmondeley

Miss Jose Taylor
Bill Bulger Mr. Leslie Pell
P.C. Coppum Mr. C. Vedelle
Thomas Mr. Ernie Vernie
Dolly Dornan Miss Iris Brookes
Violet Dell Miss Maie Mohr
Visitors, Ladies, Country Girls, etc.
—Royal, Woking.

SWEET NELL OF OLD DRURY, revival of Paul Kester's play. (August 30, 1900, Haymarket.) February 27. Last performance (the 50th) April 17.

Charles H. Mr. Fred Terry
Lord Jeffreys Mr. F. Percival Stevens
Sir Roger Fairfax Mr. Alfred Kendrick
Lord Rochester Mr. Leslie H. Gordon
Lord Lovelace Mr. Bellenden Clarke
Percival Mr. C. W. Somers
Rollins Mr. E. Pardoe Woodman
Lacey Mr. Robert Noble
Captain Graham Clavering

Mr. James Carter-Edwards
First Alderman Mr. Leslie Kyle
Second Alderman Mr. Clifford Spurr
Mercer Mr. George Dudley
William Mr. Edward Ouston
Lord-in-Waiting Mr. Broughty Ferrie
Sergeant of the Guard Mr. W. H. Garbois
Nebuchadnezzar Master Edward Dennie
Lady Castlemaine Miss Violet Farebrother
Duchess of Portsmouth Miss Antonia Christie
Lady Olivia Vernon Miss Pearl Gardner
Tiffin Miss Winifred Rae
Nell Gwynn Miss Julia Neilson
—Strand.

SWISS MAID, THE, musical comedy revue, by John Tiller and Herman Finck. (Previously seen at the Balham Hippodrome, March 9, 1915.) April 26.

Daniel Ichabod Braynes
Mr. Coningsby Brierley
Baron de Bois Mr. Eddie Jaye
Signor Cavatina Mr. Charles Dent
Batiste Mr. Billy Rex
Mrs. Olivia Johones Miss Laurie Lindsley
Jennie Johns Miss Nan Chester
Muriel, Olivia's Sister Miss Gladys Sibel
Raoul Mr. Harry Geale
Bobby Starr Miss May Sharples
Tina, the Swiss maid Miss Beatrice Allen
—Elephant and Castle.

TALES OF HOFFMAN, revival of Offenbach's opera. (April 17, 1907, Adelphi (German season); May 12, 1910, His Majesty's; February 6, Shaftesbury, and during the Beecham-Courtneidge season.) October 6.—Shaftesbury.

TAMING OF THE SHREW, THE, vaudeville version, by Clive Currie. June 28.
Petruchio Mr. Clive Currie
Baptista Mr. George Goodwin
Hortensio Mr. J. Alexander Field
Gremio Mr. Robert Wilcox
Grumio Mr. Basil Dyne
A Tailor Miss Corre Telford
Curtis Miss Violet Ingram
Bianca Miss Norah Howard
Katherine Miss Helena Millais
—Tottenham Palace.

TENANT, THE, comedieta, by Mary Stephenson. (*Matinée* in aid of the Theatrical Ladies' Guild.) May 7.

Honble. Richard Marsh Mr. Stanley Logan
Johns Mr. Percy Ames
Mrs. Fenton Miss Vane Featherston
Miss Nancy Broughton Miss Rosalie Toller
—St. James's.

THAT AFFAIR OF BETSY'S, comedy, in three acts, by Ursula Keene. *Matinée*. September 28.

Huggins Mr. F. J. Arlton
Reginald Pollard Mr. Stanley Logan
Alexander Hemingway Mr. Hubert Harben
Betsy Miss Dorothy Hammond
Vera Hussey Miss Marjorie Patterson
Anne Morrison Miss Gladys Young
Canon Garchester Mr. A. Harding Steerman
Emma Miss Mary Brough
Tom Morgan Mr. W. Coats-Bush
—Court.

THEATRE OF THE SOUL, THE, play, by N. Evreinoff, translated by Marie Potapenko. Presented by the Pioneer Players. March 7.

The Professor Mr. Michael Sherbrooke
M¹ (the rational entity of the soul) Mr. A. B. Tapping
M² (the emotional entity) Mr. Campbell Gullan
M³ (the subliminal entity) Mr. Charles Maunsell
1st Concept of the Dancer Miss Margaret Morris
2nd Concept of the Dancer Miss Eleanor Elder
1st Concept of the Wife Miss Evelyn Walsh Hall
2nd Concept of the Wife Miss Mary Ross Shore
The Porter Mr. Geoffrey Goodhart
—Little.

THEBAN NIGHT, operatic ballet, composed by Jean Nougues, book by Marcel Serano, arranged by Serafine Astafeva. Principal artists, M. Robert Roberty, Mile. Hilda Bewicke, Mme. Serafine Astafeva. Produced by the Russian Dancers on the occasion of Russia's Day *Matinée*. November 18.—Alhambra.

THERE WAS A KING IN FLANDERS, dramatic episode, by John G. Brandon. Played by Gloria Laurence and Oswald Waller. August 2.—Palace, Islington.

THINK OF ME, revusical musical revue, in three scenes. Principal artists, Mertz and Whittle, Bert Melville, Harry Clayton, Katie Jones, Bessie McAllister. August 16.—Hippodrome, Birkenhead.

THIS IS THE LIFE, "musical run-about" revue, by Edward Marris, music arranged by Manny Cline, produced by George Shurley. (June 21, Royal, Plymouth.) Principal artists, Mr. Stanley Lupino, Mr. George Ali, Miss Beatrice Allen, Miss Bonny Browning, Mr. Ben Taylor, Mr. L. George, Miss L. Hebden, Mr. H. Dolby. November 15.—Middlesex.

THREE MUSKETEERS, THE, play, adapted from the novel of Alexandre Dumas, by Arthur Shirley and Benjamin Landeck. February 24. Last performance (the 37th) March 27.

D'Artagnan Mr. F. Harcourt-Williams
Athos Mr. Wilson Coleman
Porthos Mr. J. T. Macmillan
Aramis Mr. Wingold Lawrence
De Treville Mr. S. Major-Jones
Louis XIII. Mr. Fred Morgan
Cardinal Richelieu Mr. Albert Ward
George Villiers Mr. Henry Hargreaves
Patrick Mr. Harry G. Wright
Simon Mr. Herbert Wil's
Anna Miss Mary Dibley
Felton Mr. Edward Valentine
Constance Miss Dorrie Roberts
Planchet Mr. Herbert Williams
Count de Rochefort Mr. Clifton Boyne
Malines Mr. Lawrence Cecil
Jussac Mr. Henry Hallatt
Bonacieux Mr. Leonard Calvert
Captain of the Port Mr. George Woodley
Kitty Miss Mary Pemberton
Miladi Miss Ethel Warwick
—Lyceum.

THREE PATRIOTS, THE, playlet, by Jerome K. Jerome. Played by Rowena Jerome, Ernest Milton, and Frank Ridley. (Matinée.) July 27.—Queen's.

THREE SPOONFULS, farce, in three acts, by Zella Covington and Jules Simonson. (First time in England, April 5, Pier, Eastbourne.) April 10. Last performance (the 41st) May 15.

Sylvia Relyea Miss Rose Wilber
Mrs. Wellmiller Miss Isabelle Winlocke
Philip Staunton Mr. John Arthur
Mrs. Johanna Vivvert Miss Norah Lamison
Frederick Relyea, M.D., F.R.S.E.
Mr. Zella Covington
General Burbeck Mr. Robert Robson
Marcella Miss Sara Biala
Judge Sanderson Mr. Wade Hampton
Chief Blanchard Mr. J. K. Hutchinson
Policeman Mr. Irwin F. Sheebe
—Criterion.

TIGER'S CUB, romance of Alaska, in three acts, by George Porter. December 6.

David Summers Mr. Basil Gill
Hank Bloss Mr. Charles Vane
Bill Slark Mr. Charles Glenney
Father Jerome Mr. Halladay Hope
Sheriff Carson Mr. Ambrose Manning
Blinky Duncan Mr. A. B. Imeson
Lone Wolf Mr. H. A. Saintsbury
Hilda Tempest Miss Constance Robertson
The Cub Miss Dorothea Desmond
—Grand, Southampton.

TIGHT REIN, A, farcical sketch. Produced by Joe Elvin. February 1.—Palladium.

TINA, musical play, in three acts, by Paul A. Rubens and Harry Graham, music by Paul A. Rubens (with additional numbers by Haydn Wood), lyrics by Paul A. Rubens and Percy Greenbank and Harry Graham, November 2.

Carlo Mr. Godfrey Tearle
Nico Mr. George Gregory
Antonio Belloni Mr. Ben Osborne
Rinaldo Mr. Rohan Clensy
Lord Bedlington Mr. Harry Drummond
Bonnard Mr. Jan Oyra
Beppo Mr. T. Del Lungo
A Gondolier Mr. Martin King
A Chiogiaotti Mr. Douglas Marrs
Alfonse Mr. Leon M. Lion
William Van Dam Mr. W. H. Berry
Rita Miss Mabel Sealby
Carmen Miss Yvonne Reynolds
Freda Miss Luna Love
Pomona Miss Dorothy Waring

Tina (cont.).

Tessa Miss Chloe O'Hara
Fiametta Miss Jessie Fraser
Nella Miss Rosie Campbell
Julia Miss M. Bannerman
Jessica Miss Claire Lynch
Netta Miss Gracie Sinclair
Carina Miss Connie Stuart
Tina Miss Phyllis Dare
—Adephi.

TIT BITS, revue, lyrics by George Ray and Julian Ross, produced by Ray Brothers. Principal artists, Mr. Sid Kirby, M. Dubin, Miss Vicky Gerrard, Miss Ida Hill, Miss Eunice Noel, Mr. Julian Ross, Mr. Bert West, Mr. Harry Jerome, Mr. Bob Harper. November 29.—Hippodrome, Golder's Green.

TO-DAY AND TO-MORROW, musical revue, in a prologue, thirteen episodes, and epilogue, by Brendon Stewart and Eugene Le Gros. Principal artists, Frank G. Cariello, Dolsay Cariello, Harry Phydora, Brendon Stewart, and Marie Earle (April 3, Royal Windsor). April 26.—Grand, Croydon.

TO-NIGHT'S THE NIGHT, musical farce, in two acts and four scenes, by Fred Thompson, music by Paul A. Rubens, lyrics by Paul A. Rubens and Percy Greenbank, founded on Hennequin and Delacourt's "Les Dominos Roses" (produced Shubert, New York, December 24, 1914). April 28.

Montagu Lovitt-Lovitt Mr. James Blakeley
Pedro M. Max Dearly
Henry Mr. Leslie Henson
Alphonse Mr. Robert Nainby
Robin Carraway Mr. Vernon Davidson
Albert Mr. Victor Gourié
Lord Ridgmount Mr. Stanley Brightman
Policeman Mr. Forest Smythe
Hon. Dudley Mitten Mr. George Grossmith
June Miss Haidée de Rance
Beatrice Carraway Miss Julia James
Victoria Miss Moya Mannerling
Daisy de Menhe Miss Madge Saunders
Angela Lovitt-Lovitt Miss Gladys Homfrey
Lady Pussy Preston Miss Peggy Kurton
Lady Edith Taplow Miss Barbara Dunbar
Mimi Skeats Miss Judith Nemes
The Hon. Baby Vereker Miss Doris Stocker
Avie Carlton Miss Elsie Scott
Yvette la Plage Miss Adrah Fair
Attendants at Covent Garden { Miss Dorothy Devere
Miss Vera Davis
Alice Miss Cynthia Murray
—Gaiety.

TOPSY TURVEY, revue, in three scenes, by R. C. Jenkins, music composed and arranged by David Comer. February 22.

Major Maloney Mr. Owen Sterling
Betty Miss Gwen Harrison
Kitty Miss Mona Glynn
The Hon. Ernest Delamere Mr. S. Lloyd
Harold Hardcastle Mr. A. E. Mason
Count di Strange Mr. H. Terry
La Belle Veronica Mlle. Yvonne Tsere
Peter Penberthy Mr. Howard Ward
Favorita Miss Kathleen Brett
A Wandering Violinist Romanoff
Suzanne, the Spirit of Monte Carlo
Miss D. Venton
—Hippodrome, Balham.

TORCH, THE, farcical comedy sketch, in one scene, by Harold Downes. February 15.
Sir Richard Rochester Mr. Harold Downes
Major Bourne Mr. Frederick Faucet
Sergeant Knutt Mr. Arthur Price
The Torch Miss Valerie Crespin
—Imperial Palace, Canning Town.

TORCHES OF FATE, THE, play, in prologue and three acts, by Lady Lever. Matinée, January 22.

Sarah Hallard Miss Una Gilbert
Emma Miss Dorothy Ilma
Enid Barradine Miss Sybil Thorndike
Dr. Spillsby Mr. William Muir
Kathleen Barradine Miss Shirley King
Saunders Mr. Harold King
Alma Townsend Miss Malvina Longfellow
Dora Wroughton Miss Laurie Flockton
Guy Townsend Miss Gladys King
John Townsend Mr. Desmond Brannigan
Sir Robert Carteret, Bt. Mr. Stanley Logan
Pierre M. Georges Desplas
—Vaudeville.

TOSCA, LA, Puccini's opera, the William Beatty-Kingston version. For the first time in English. Beecham-Courtneidge season, October 20.—Shaftesbury.

TRAIN 68, "Romance of the Canadian Railroad," by James McQueen, produced by George Pickett, played by Mr. J. R. Spurling, Miss Dorothy Radcliffe, Mr. Percy Le Fre, Mr. Bertram Astor, Mr. Hugh Miller. November 29.—Bedford.

TREASURES IN HEAVEN, play, in one act, by Edith Carter. Produced by the Kemble Society. March 26.

Rev. Timothy Foster .. Mr. D Elliot Watson
Mrs. Foster Miss Maude Linley
Maggie Miss Edith Carter
—Passmore Edwards Settlement.

TRELAWNEY OF THE WELLS, revival of A. W. Pinero's comedy (January 20, 1898, Court; April 6, 1910, Duke of York's). May 10.—Kingsway.

TRIANGLE, LE, play, in one act, by Alfred Sutro. Adapted by MM. Regis, Gignoux, and Charles Barbaud. (Opening of French season by the Grand Guignol company.) June 15.

Hector M. Guérard
Guillaume M. Valbray
Berthe Mme. Josa Milan
—Coronet.

TRICOLOUR, THE. See "Le Moulin Rouge" revue.

TRILBY, condensed version of Paul M. Potter's dramatisation of George du Maurier's novel. July 5.

Svengali Sir Herbert Tree
Talbot Wynne Mr. Henry Hewitt
Alexander McAlister Mr. Julian Cross
William Bagot Mr. Cyril Raymond
Manager Kaw Mr. Vernon Crabtree
Gecko Mr. Rohan Clensy
Rev. Thomas Bagot Mr. Ben Field
Triby O'Ferrall Miss Enid Bell
Mme. Vinard Miss Maidie Hope
Mrs. Bagot Miss Ada King
—Finsbury Park Empire.

TRULY RURAL, farmyard frolic, with musical interruptions, in one scene (March 8, Palace, Bath). March 22.

Jarge Mr. Ben Taylor
Trixie Miss Bonnie Browning
Joshua Lemon Mr. Arthur Escourt
Mrs. Lemon Miss Denny Fitzherbert
Village Constable Mr. Sydney Burt
Miss Powell Miss Violet Hamilton
—Hippodrome, Rotherhithe.

TWINKLE, TWINKLE, LITTLE STARS, children's revue, by Ben Landeck, music by Max Brunell. (Matinée.) December 27.—Hippodrome, Golden's Green.

TWO DAUGHTERS OF ONE FATHER, domestic play, in nine scenes, by Florence Marriott-Watson. March 8.

Sir Richard Hartleigh Mr. Frank Beresford
Valentine Gordon Mr. Val Gully
Damon Faulkner, M.D. Mr. Clifton Earle
Hon. Trent Challoner Mr. Vernon Fortescue
Henry Spruce Mr. Victor V. Norreys
Mark Stiff Mr. Edwin Ling
Jacque Bois Mr. Charles Poulton
Mrs. Jonah Price Spratt Miss Minnie Guest
Bobbie Price Spratt Miss Maude B. Douglas
Anita Bellini Miss Violet Ingram
Dyllis Miss Madeline Lang
Lady Laura Hartleigh Miss Madeline Lang
Muriel Mr. Leonard Aardale
Basil Armstrong Mr. Leonard Aardale
—Grand, Plymouth.

TWO PIERROTS, by Edmond Rostand, translated by Edith Lyttleton. Presented by the Pioneer Players. March 7.

Columbine Miss Pam Reynolds
Pierrot I. Mr. Charles Lascelles
Pierrot II. Mr. Charles King
Maitre d'Hôtel Mr. Patrick Kirwan
Lackeys: Messrs. Fred Hayes and Geoffrey Goodhart.

—Little.

TWO'S COMPANY, comedy, in three acts, by Mrs. W. K. Clifford. May 3.

Skimper Mr. A. B. Tapping
Horace Fruscott Mr. Berte Thomas
Robert Lorimer Mr. D. A. Clarke-Smith
Mrs. Elliston Miss Lillemor Halvorsen
Kit Burrage Mr. Kenneth Kent
Guy Hanson Mr. Basil Ryder
Lady Burrage Miss Elspeth Dudgeon
Violet Miss Miele Maund
Gregory Mr. Edmund Phelps
Mrs. Geddes Miss Margaret Webster
—Prince's, Manchester.

UNKNOWN QUANTITY, THE, play, by Herbert Swears. December 6.

Geoffrey Ffolliott Mr. Edward Gooper
Harvey Jessop Mr. E. W. Thomas
Lawrence Deeming Mr. F. W. Knott
Joyce Ffolliott Miss Violet Harley
Thompson Miss Agnes Knight
Kate Harborow Miss Ethel Griffies
—West Pier, Brighton.

UNMARRIED MOTHER, THE, drama, by C. Vernon Proctor. July 19.

Private Walter Newton .. Mr. Sydney Grant
Lieut. Dennis Allen Mr. Roland Hope
Gerald Blake Mr. J. Scott Leighton
John Chalmers Mr. Conrad Clerke
Martha Chalmers Miss Ella Sennett
Ethel Chalmers Miss Olive Jeffrey
Mrs. O'Goblin Miss Amy Wood
Jimmy O'Goblin Mr. Sammy Johns
The Chaplain at the Hospital. Mr. Archie Grant
Eileen, the Unmarried Mother
Miss Laurie Adair
—Elephant and Castle.

UNWANTED DAUGHTER, THE, comedy-drama, in three acts, by C. Vernon Proctor (Ilfracombe, August 2). August 23.

Sir Fergus Fergusson, O.M.
Mr. C. Vernon Proctor
Judge Inglefield .. Mr. C. Wm. Carleton Crowe
Stephen Fergusson Mr. C. Wordley Hulse
George Fergusson Mr. Kendrick Milson
William Mr. Yorke Richardson
Lady Fergusson Miss Mabel Jeye
Gertrude Fergusson Miss Eleanor Bedford
Rosina Inglefield Miss Conyers Radcliffe
Mrs. Snooks Miss Madeline Grande
Patty Miss Amy Rudd
—Victoria, Walthamstow.

UP, BOYS, AND AT 'EM! War drama, in ten scenes, by Sheila Walsh. April 5.
 Silent Doyle Mr. Theodore R. Nugent
 Carl Schmidt Mr. Stanley Radcliffe
 Lieutenant Dare Elverton Mr. Harry Emerson
 Colonel Sylvester Mr. Fred C. Colwyn
 Peter Bramble Mr. Edwin C. Clarke
 Joseph Binks Mr. W. H. Irving
 Tom Smithers Mr. George Prestwich
 Ben Davies Mr. Walter Vaughan
 Slippery Sam Mr. F. Lea Hair
 Hans Schultz Miss Edith Giddings
 Sister Agatha Miss Felicia Baring
 Lucia Montana Miss Helena Walbran
 Sarah Ellen Slithers Miss Queenie Taylor
 Silver Doyle
 —Metropole, Manchester.

VAMPIRE, THE, adapted from the French of Mme. de Vylars and P. Silvestre by Jose G. Levy. Presented by the Grand Guignol Company. August 16.—Garrick.

VEILLEE, LA, drama, in two acts, by Yoris Walter and P. de Wattyne. Presented by the Grand Guignol Company. July 19.

Von Memel M. Chaumont
 Villeneuve M. Gouget
 Hermann M. Villers
 Jeanne Mme. Josa Milan
 Tilda Mme. Yahne Rolland
 —Garrick.

VENUS AND MARS, musical aerial episode, by James Malam. June 14.—Camberwell Empire.

VENUS, LIMITED, revue, by Ernest C. Rolls and Charles Wilmott, music by Max Darewski (produced Empire, Liverpool, December 28, 1914). February 1.—Finsbury Park Empire.

VERONIQUE, revival of comic opera by A. Vainloo and G. Duval, English version by H. Hamilton, music by A. Messeger (May 5, 1903, Coronet; May 18, 1904, Apollo). April 3. Last performance (the 59th), May 25.—Adelphi.

VERY IDEA, THE, revue, a combination of "Colonel Cobb of the Blue Hussars" and "The Hair Dresser." Produced by Mr. Joe Peterman. September 27.—Hippodrome, Rotherhithe.

VERY MIXED BATHING, "carnival of comedy, costume, and charm," in three scenes, written and invented by P. T. Selbit, music and lyrics by Lawrence Wright, Clifford Harris, and J. W. Tate (April 26, Palace, Bath). Principal artists, Dulcie Dalmar, Arthur J. Denton, Jeff Coates, Clare Lyndhurst, Eileen Dagmar, Reg. Reisle, Harry Bush, Maud Shelton, Fred Perkins. May 31.—Empire, Camberwell.

VERY SOFT, water comedy, in four scenes, by Albert Hengler. April 5.

Squire Rodney Mr. J. G. Kelly
 David Buckwheat Mr. James Stillwell
 Sergeant Jack Horseman Mr. F. Callando
 Private James Brown Mr. James Clarke
 Private Tom Jackson Mr. James Cambridge
 Percy Barclay Mr. Ernest Le Butt
 P.C. Robert Roberts Mr. Chas. Costello
 Daddy Manners Mr. Matt Powell
 William Mr. Walter Almero
 Mr. Meakin Mr. C. Taylor
 Mrs. Buckwheat Miss Ada Webb
 Kate Miss Gwen Thayer
 Martha Hawkins Miss Anena Walton
 Minnie Saunders Miss Lily Leoni
 Jane Miss Winifred Roberts
 Maggie Miss Fanny Thompson
 Telegrams Mr. W. Doodles
 —Hippodrome, Manchester.

VETERAN'S FAREWELL, THE, patriotic episode, by Mrs. Marguerite Oldfield. June. —Battersea Palace.

VICAR'S WIFE, THE, melodrama, in eight scenes, by Herbert Sydney. November 29.
 Lieut. George Arnold Mr. Alvara Ash
 John Stanmere Mr. W. S. Stevenson
 Geoffrey Thornton Mr. Chas. Lind-Vivian
 Rev. Christopher Denton Mr. Francis Serle
 Billy Tucks Mr. Victor Knight
 Mike Turgan Mr. H. Bernard Marsh
 The Village Postman Mr. John Foyle
 Benjamin Boles Mr. Henry Frankland
 Flora Denton Miss Beatrice Fitzhugh
 Lucy Dell Miss Cissie Hall
 Celia Stanmere Miss Aimee Grattan Clydes
 —Junction, Manchester.

VICTIM, THE, play, in two acts and six scenes, by E. Hill Mitchelson. November 22.

Captain Jack Meredith Mr. Stanley W. Healey
 General Beaumont Mr. J. O. Cuthbertson
 Lieut. Polaire Mr. Stephen C. Venner
 Corporal Poppo Mr. Ted Mooney
 Captain Max von Krupp

Mr. Courtney Robinson
 Sergeant Hunns Mr. W. Haughton Macaulay
 Private Trenc Mr. C. H. Henderson
 Priest Mr. Coniah S. Rowe
 Gretchen Muller Miss Janet Hodson
 Nimon Glavis Miss Kathleen Stewart
 Annette Miss Tina Langlois
 Mother Superior Miss Ada Douglas
 Dolores Miss Violet Carlyle
 —Royal, Middlesbrough.

VINE, THE, Arcadian dance-odyssey, in one scene, invented and designed by C. Wilhelm, dances arranged by Fred Farren, music composed and arranged by Harvey Pinches. March 22.

The Spirit of the Mountain Stream Little June
 A Young Shepherd Miss Carlotta Mossetti
 His Wife Miss Connie Walter
 The Spirit of the Vine Miss Phyllis Bedells

Sprites in attendance { Misses B. Hill, Cunningham, Osmond,
 on the Spirit of the { Banks, Farrant, Taylor, Hart, and Moss
 Vine —Empire.

VIVIEN, musical comedy, by Arthur Wimperis and Max Pemberton, music by Howard Talbot and Herman Finck. December 27.

Countess of Frayle Miss Mary Ridley
 Vivien Ingoldsby Miss Annie Croft
 Virginia Desborough Miss Cicely Debenham
 Vera de Vere Miss Jennie Armstrong
 Mrs. Grundy Miss Gretchen Joyce
 Honoria Miss Margot Yates
 Victoria Miss Beatrice Collins
 Amelia Miss Madge Compton
 Cordelia Miss Phyllis Hughes
 Aspasia Miss Ursula Felton
 Euphemia Miss Evelyn Falma
 Mrs. Desborough Mr. J. V. Bryant
 Dick Bassett Mr. Courtice Pounds
 The Dean of Dorchester Mr. Marshall Sheppard
 Major Desborough Mr. Cecil Humphreys
 Lucifer D. Nation Mr. Vernon Kingsley
 Charles Mr. Fred Creasey
 George Mr. Arnold Richardson
 William Wilcox Prince of Wales's, Birmingham.

VOW, THE, English opera, in one act, by James Blackhall and Colin McAlpin (Produced by the Moody-Manners Opera Company). May 15.

Caleb Mr. Seth Hughes
 Jaaron Mr. Charles Moorhouse
 Watchman Mr. Hubert Dunkerley
 Manoi Miss Kitty Brownless
 —Royal, Nottingham.

WAGES NO OBJECT. See "Depuis Six Mois."

WAIT AND SEE, "quotation," in four scenes, by William Hargreaves and William Denmott, produced by Fred W. Warden. (October 18, Grand Colchester.) Principal artists: George Norton, Molly Doon, George Benson, Sam Harris, E. C. Lilley, Frank A. Nolan, Raie Raynor, Rose Bell, Gwennie Harcourt. October 25.—Penge Empire.

WANDERERS, play, in three acts, by C. K. Munro. Produced by the Stage Society. March 21.

Mrs. O'Brian Miss Clare Greet
Jack Morrison Mr. Cowley Wright
Lilly O'Brian Miss Thelma Giddins
Mrs. Morrison Miss Gwynneth Galton
Ralph Morrison Mr. Kenneth Kent
Rev. John Morrison Mr. Robert Farquharson
Norah Hill Miss Dorothy Warren
Phyllis Winter Miss Eleanor Elder
Alice Morrison Miss Dorothy Ripley
Mr. Bodkin Mr. Leonard Calvert
Mary Miss Agnes McLelland
An Old Woman Miss Ethel Russell
Thomas Mr. Nigel Playfair
George Stapleton Mr. V. Tarver Penna
Miss Marks Miss Agnes Thomas
Miss McDowel Miss Margaret Frame
Mrs. Webb Mrs. Goodheart
Miss Aves Miss Dora Lewis
Lucy Miss Grace Sweeting
—Queen's.

WAR BABY, THE, play, in three acts, by Charles and Georgina Whitlock. Produced by Her Majesty's, Walsall, Repertory Company. July 19.—Her Majesty's, Walsall.

WAR COMMITTEE, A, skit, by Edward Knoblauch. July 2. (Matinée.)

Mrs. Mallaby Miss Helen Haye
The Maid Miss Lynn Fontanne
Miss Column Miss Jean Cadell
Mrs. Bannington Miss Lilian Braithwaite
Lady Trent Lady Tree
Hon. Donald Ettridge Mr. Dennis Eadie
Comtesse de Duxe Mlle. Delysa
Lady Vansittart Miss Ellis Jeffreys
Mrs. Fish Miss Sydney Fairbrother
Nurse Landor Miss Marie Löhr
Lisette Tinker Mr. Nelson Keys
Eva Lacey Miss Ethel Levey
—Haymarket.

WAR MATES, a play of the moment, in one act, by Herbert de Hamel. November 15.

John Sturges Mr. Herbert Russell
Mary Sturges Miss Daisy Cordell
Wilfred Sturges Mr. Sidney Vautier
Steve Allison Mr. Saine Mills
—Victoria Palace.

WAR, RED WAR, drama, in three acts, by A. Myddleton Myles. May 31. (Revised edition produced at the Elephant and Castle on August 2 under the title of "The Girl Who Waits at Home.")

Old Ben True Mr. Fred Moule
Richard Hartley Mr. Alfred Lugg
Albert Lamarche Mr. Ernest Dare
Col. Ernest Von Holtz Mr. Charles Barrett
The Count Sax Munden Mr. Wally Hartford
Simeon Lovell Mr. Edmund Blake
Peter Mr. Fred Hunter
Hans Semidt Mr. Norman Leyland
Corporal Durrant Mr. Wallace Browning
'Lijah Ives' Mr. Ronald Kenyon
Kandahar Kent Miss Violet Austin
Pierrette Miss Agnes May
Amelia Ann True Miss Guinevere Shilton
Wilhelmina Von Kluck Miss Marie McAulay
Elizabeth Lovell Miss Sadie Southern
Lillie Lovell Miss Evelyn Brewster
—Brixton.

WAR, WINE, AND WOMAN, dramatic sketch, in one scene, by Victor Grayson. March 1.
Colonel Emden Mr. Cecil Belcher
Lieutenant Danziger Mr. Sydney Bland
Lieutenant Blake Mr. Louis Sealy
Winnie Alsop Miss Ruth Norreys
—Empire, Camberwell.

WARE CASE, THE, play, in four acts, by George Pleydell, adapted from his novel. September 4.

Sir Hubert Ware, Bart. Mr. Gerald du Maurier
Sir Henry Egerton Mr. Dawson Milward
Michael Adye, K.C., M.P.,

Sir John Murless, K.C., M.P.,
Mr. Norman McKinnell

The Hon. Sir Richard Petworth
Mr. Sydney Valentine

Marston Gurney Mr. J. Fisher White
Eustace Ede Mr. Ronald Squire
Tommy Bold Mr. Wilfred Fletcher
A Doctor Mr. Arthur Hatherton
Rate Mr. F. Culley
Footman Mr. Charles Harley
Celia Wilson Mr. G. McCarthy
Lady Ware Miss Stella Mervyn Campbell
—Wyndham's.

WATCH YOUR STEP, musical extravaganza, in two acts and five scenes, by H. B. Smith, English book by Harry Grattan, music by Irving Berlin. Principal artists: Ethel Levey, Blanche Tomlin, Joseph Coyne, George Graves, Lupino Lane, Phyllis Bedells, Dorothy Minto, Frank Foster, Ivy Shilling, Reginald Sharland, Charles Garry, Fred Trott, Aubrey Ashton. (Produced in America, Empire, Syracuse, November 25, 1914; New Amsterdam, New York, December 8.) May 4.—Empire.

WATERLOO, revival of Conan Doyle's one-act play, by Mr. H. B. Irving. August 7.—Savoy.

WAY TO WIN, THE, patriotic sketch, in one act, by Edward Knoblauch. June 14.

Marianne Mlle. Dorziat
Gerald Mr. Owen Nares
Mrs. Jupps Miss Mary Brough
—London Coliseum.

WEAK POINT, THE, comedy, in three acts, by N. Radcliffe Martin. November 1.

Mr. Rutter Mr. Herbert Lomas
Samuel Millard Mr. Grendon Bentley
Miss Morden Miss Marie Leman
Mr. Simmons Mr. Edward Nimmo
A Commissionaire Mr. Fred Owen
George Drummond Mr. Gordon Ash
James Oxley Mr. Archibald McLean
Joan Drummond Miss Amy Ravenscroft
Mary Drummond Miss Muriel Pope
Ellen Miss Gladys Evelyn
Mr. Drummond Mr. Charles Groves
Rev. Mr. Compton Mr. Ernest Haines
Mr. Rabson Mr. Gordon Fleming
Mabel Miss Marie Royter
Mrs. Hinks Mrs. A. B. Tappin
—Gaiety, Manchester.

WE'RE GETTING BUSY, bijou revue, in one scene (May 24, Hippodrome, Norwich). Originally produced as THE MASCOT. June 7.

Lottie Miss Laura Dyson
Timothy Bumps Mr. Edward Curtis
Dolly Timothy Miss Doris L. Foskett
Rosie Mr. Jack Edwards
—Camberwell Empire.

WE'LL LEARN 'EM, comedy sketch, in two scenes, by S. Fortescue Harrison and Charles Baldwin. Presented by the Variety Productions, Ltd. January 11.

Mr. Parkinson Mr. Joe Beale

We'll Learn 'Em (cont.).

Snotty Mr. Vic. Derham
 Major Fallback Mr. C. W. Spencer
 Lubin Chump Mr. J. E. Coyle
 Bill Baines Mr. W. E. Chewd
 Grandfather Pink Mr. Tom Moreton
 Jarge Turmits Mr. Claud Felton
 Mr. Jones Mr. Hal Byford
 Pill Lappit Mr. Fred Fraser
 Police-Constable Little Mr. Charles K. Stevens
 Flossie Miss Cessie Featherstone
 Mrs. Jinks Miss May Hawthorne
 Mrs. Turmits Miss Jessie Moore
 Joe Muddle Mr. Jack Williams
 —The Surrey.

WHAT A BEAUTY! revue, in three scenes, by George Campbell, music by Harry Drew. Principal artists, Billy Cave, James Cozens, Leslie Ward, Teddie Butt, and Doris Gordon. April 12.—Middlesex.

WHAT ADVERTISING BRINGS, farcical comedy, in one act, by G. M. Cohen and L. Grant. December 20.

Jack Brown Mr. Geoffrey Saville
 Julia Brown Miss Louise Fredericks
 Minnie Miss Doc Hearne
 —Hippodrome, Derby.

WHAT AN ASS! quick-change character playlet, by Charles Ridgwell and George A. Stevens. March 22.

Archibald Brown.....
 Isaac Goldstein
 Jarge Giles
 Sandy McPherson
 Richard Van Winkle
 P.C. Robert Peeler ...
 Sherlock Blake
 Priscilla Perky
 —Granville, Waltham Green.

WHAT'S YOURS? revue, in three scenes, by R. H. Douglass, music by Chas. W. Johnson, produced by George Rowland under the supervision of Barney Armstrong. Principal artists, Scotch Kelly, the Murattis, the Eight Shamrocks, Jack Wilson, Arthur Stroud, W. P. Dempsey, the Five Dominoes, Edie Keble, Ethel Gledhill, Rosie Dempsey, the Harvey Quartet, and Nellie Waring. September 13.—Empire, Dublin.

WHEN IRISH EYES ARE SMILING, revue, by Jack Williams, produced by Graham Keith. Principal artists, Olive Williams, Geo. Little, Leo and Dene, Hulme and Reid, the Godfrey Girls, Siffelo, Graham Keith, Dan Parfit. April 12.—Grand, Ebbw Vale.

WHEN KNIGHTS WERE BOLD, revival of Charles Marlow's three-act farce. February 8. Last performance (the 24th) February 27.—New.

WHEN LONDON SLEEPS, revival of Charles Darrell's melodrama. (March 19, 1896, Lyceum, Crew; June 28, 1897, Shakespeare, Clapham.) September 9. Last performance (the 58th) October 23.
 —Prince's.

WHEN THE ANGELUS IS RINGING, play, in four acts and eight scenes, by Lodge Percy and Henrietta Schrier (by arrangement with Bert Feldman). November 1.
 Cecil Grafton Mr. C. Vernon Proctor
 Teddy Grafton Mr. Arthur C. Crosby
 Gilbert Errington Mr. Leonard S. Harrison
 Sir John Balderson Mr. Carleton-Crowe
 Jack Balderson Mr. Kendrew Milson
 P.C. Forbes Mr. Harold Montague
 Anselm Mr. Theo Gautier
 Rev. Marsden Mr. Tom Hook
 Amy Lucas Miss Nellie Snape

When the Angelus is Ringing (cont.)

Wilhemina Regent Miss Betty Emery
 Lady Balderson Miss Octavia De Noel
 The Mother Superior, Miss Constance Medwyn
 Gladys Morrison Miss Connie Meadows
 Patricia Regent Miss Amy Rudd
 —Royal, Stratford.

WHEN TWO HEARTS ARE WON, sketch. Played by Henry Clive and Mabel Bun-yea. August 30.—Hippodrome, Manchester.

WHERE THE RAINBOW ENDS, revival of the fairy play, in four acts, by Clifford Mills and John Ramsey, music by Roger Quilter. (December 21, 1911, Savoy.) December 27.—Garrick.

WHIMSIES, fantasy-burlesque, in an induction and three acts, by Wilfrid Blair. March 8.

Rupert Liffayne Mr. Lionel Atwill
 Mardon Mr. Charles Groves
 Kate Miss Marie Royter
 Herbert Pearson Mr. Arthur Murray
 The Duchess of Paddington

Mrs. A. B. Tapping
 The Hon. Stephen Mallard, Mr. Gordon Ash
 The Duke of Paddington, Mr. Stanley Drewitt
 Lady Sybil Goldsmith, Miss Phyllis Ralph
 Captain Tracy, Mr. H. Grendon Bentley
 Mrs. Whittington-Wayne, Miss Muriel Pope
 Margaret Whittington-Wayne

Miss Edyth Goodall
 —Gaiety, Manchester.

WHIP, THE, revival of Cecil Raleigh and Henry Hamilton's sporting drama. (September 9, 1909, Drury Lane.) February 27. Last performance (the 58th) April 17.—Aldwych.

WHIRL OF THE TOWN, THE, revue, in six scenes, book by George Arthurs and Wor-ton David, music by Guy Jones and Louis Jerome, produced by Gus Sohike. (December 14, 1914, Palace, Manchester.) Principal artists: Mr. Wilkie Bard, Mr. Charles Hart, Miss Daisy Wood, Mr. Fred Barnes, Miss Joan Hay, Miss Bessie George, Miss Thelma Gordon, Mr. Billie Bailey, Miss Vi Wyatt, Mr. James Alderman, Mr. Bert Watts, Miss Nellie Stratton. November 29.—Palladium.

WHITE BRIDE, THE, play, in prologue and one scene. August 23.

Akbar of Tarsitan Mr. Edwin Bennett
 Arab Runner Mr. Ernest Shiel-Porter
 Sandie Mr. Frank H. Dane
 Grimes Mr. Chas. Foster
 Herepath Nugent Mr. Rawson Buckley
 Charles Nugent Mr. Stephen Bond
 —Grand, Clapham.

WHITE FEATHER, THE, sketch, by Owen Lally, produced by E. Thornley-Dodge. Played by Miss Gwen Lally and Miss Marjorie Carpenter. November 22.—Hippodrome, Golder's Green.

WHO IS HE? comedy, in four acts, by Horace Annesley Vachell, very freely adapted from a novel by Mrs. Belloc Lowndes. December 9.

Mr. Parker Mr. Henry Ainley
 Irene Harding Miss Irene Browne
 Mr. Bunting Mr. Frederick Groves
 Mrs. Bunting Miss Clare Greet
 Tom Bunting Mr. F. R. Bach
 Mr. Prentiss Mr. E. Lyall Swete
 Inspector Stone Mr. Roland Pertwee
 Constables .. Messrs. Richard Lindsay,
 R. Russell, F. Cullan
 —Haymarket.

WHO'S THE LADY? revival of Jose G. Levey's three-act farce (from the French "La Presidente"). (November 17, 1913, Devonshire Park, Eastbourne; November 22, 1913, Garrick.) May 1. Last performance (the 17th) May 15.—Prince of Wales's.

WHO WEARS THE BREECHES? comedy sketch, in one scene, by Guy Newall. February 15.

Alfred Critchett Mr. Frederick Kerr
Mrs. Critchett Miss Dorothy Dundas
Mr. Wilson Mr. Charles King
Mr. Anderson Mr. Alfred Rivers
William Rogers Mr. Charles Wemyss
Carter Miss Madge Travers
—The Metropolitan.

WHO'S WHO? farcical comedy revue, in three scenes, by Sev. Rall, music and lyrics by Bert Lee and Worton David, additional numbers by Merlin Morgan, production by Fred Blackman. Principal artists: W. S. Percy, Blanche Brown, Billy Miles, Winnie Browne, Chief Kawbawgan, Hettie Cavendish, Percy Baverstock, Phil Goldie, Herbert Jackson's Dancing Octet. November 1. —Oxford.

WHOSE WIFE? farce, in three acts, by E. Dagnall. November 29.

May Miss Eva Rowland
Charlie Mr. Clifford Mollison
Miss Littlebud Miss Florence Wood
Professor Victor Blush Mr. George Bealby
Septimus Plumley Mr. Eric Lewis
Harry Gatwick Mr. Owen Roughwood
Violet Miss Enid Bell
Cherry Weir Mr. William Pringle
Vera Ormonde Miss Auriol Lee
Truffles Mr. S. B. Brereton
—Devonshire Park, Eastbourne.

WHY NOT? comedy sketch, played by Marie Pera and Francis Annesley. March 29.—Euston.

WIDOW AND THE WAITER, THE, comedy, in one act, by Michael Orme. (Matinée.) June 8. (Revived with slightly altered cast by the Independent War Players on July 26 for one week at the Kingsway.)

Virginia Vereker Mrs. Alix. Grein
Colonel Charles Haughton Mr. Leon M. Lion
Bertie Challoner Mr. Stacey Aumonier
Fawsitt Miss Muriel Creed
—Queen's.

WILD BUFFALOES, farcical sketch, by J. Hickory Wood. April 7.

William Buster Mr. Horace Mills
Joseph Bender Mr. James Prior
Maria Miss Violet Gould
Maid Miss Winifred Wing
—Palace, Manchester.

WILD THYME, comedy, adapted from the French "La Belle Aventure," by de Flers, Caillavet, and Rey, by "George Egerton" (April 12, Royal, Birmingham). April 19. Last performance (the 24th) May 8.

Comtesse De Landal Miss Vane Featherston
Didier Mr. Edward Thirby
Jeanne De Valette Miss Ivy St. Helier
Edouard De Fontaine Mr. Richard Charlton
Valentin De Rochat Mr. Sam Sothorn
Laurens Mr. Lewis Fielder
Comte De Landal Mr. John Beauchamp
Hélène De Treville Miss Ellaline Terriss
Suzanne Fontaine Miss May Taverner
Monsieur Duprez Mr. W. O. Billington
Madame Duprez Miss Adela Measor
Marquis De Langel Mr. Graham Price
André De Landal Mr. Seymour Hicks
Jeantine Miss Mollie Lowell
Gaston Mr. Charles Cecil
Doctor Le Brun Mr. J. C. Buckstone
Madame De Treville Miss Mary Rorke
—Comedy.

WILDERNESS, THE, Greek ballad-dance, in one scene, words by Sturge Moore, music by Gustave Ferrari. April 19.

First Faun Mr. Robert Roberty
Second Faun Lady Constance Stewart-Richardson.
Pan Mr. Carlisle Kawbawgan
Ares Mr. Manitto Klitgaard
—Empire.

WILES OF THE WIDOW, THE, sketch, by Kathleen Crichton Lion. July 26.

Daniel John Scatt Mr. Ryder Boys
Betsy Pye Miss Florence Hicks
Mary Beasley Miss Mabel Leslie
James Beasley Mr. Henry Worral-Thompson
—Hippodrome, Liverpool.

WILL, THE, revival (presented for the first time on the variety stage), one-act play, in three scenes, by Sir J. M. Barrie (September 4, 1913, Duke of York's). April 12.
Phillip Ross Mr. Edmund Gwenn
Mr. Devizes, sen. Mr. Stanley Lathbury
Mr. Devizes, jun. Mr. Arthur Vezin
Surtees Mr. A. B. Tapping
Creed Mr. Humphrey Warden
Mrs. Ross Miss Henrietta Watson
—London Coliseum.

WILL YOU WALK INTO MY PARLOUR? play, in one act, by Rosemary Rees. October 18.

John Craven Mr. R. M. Dalzell
Phillip Leyland Mr. A. Russell-Davis
Hicks Mr. Albert Marks
Jennie Strange Miss Rosemary Rees
—Artillery, Woolwich.

WILLIE GOES WEST, American farce-comedy, in four acts, by Frederick Ballard (originally produced under the title of "Believe Me, Xantippe," January 20, 1913, Castle Square Theatre, Boston; August 19, 1913, Thirty-ninth Street Theatre, New York). October 4.

Wm. McFarland Mr. Charles Windermere
Thornton Browne Mr. Lambert Plummer
Arthur Sole Mr. Charles Wemyss
James Mr. George Fairlie
Sheriff Kamman Mr. George Barran
Wren Mr. Wm. Macauley
"Simp" Kalloway Mr. Ernest Griffin
Martha Miss Bessie Major
Violet Miss Dorothy Fane
Dolly Kamman Miss Peggy Primrose
—Devonshire Park, Eastbourne.

WINNER AT LAST, A Scotch comedy sketch, in one act, by James H. Milligan. October 20.—Cambuslang.

WOMAN AND DESTINY, play, in four acts, by Ross Hills. Presented by the Stockport Garrick Society. April 14.

Elizabeth Dyson Mrs. Edward R. Lingard
Mary Jones Mrs. Paul Moorhouse
Jack Bardsley Mr. A. Horace Page
Charles Cantrett Mr. Edward R. Lingard
Julia Bardsley Miss Annetta Copley
Aurora Whitten Miss Dorothy Brooke
John Bardsley Mr. Fred E. Burgess
Walter Bardsley Mr. Arthur H. Gibbons
Jane Miss Elsie M. Gregson
Harry Murgatroyd Mr. Albert Jones
William Cobbett Mr. Walter Chadwick
—Garrick Chambers, Stockport.

WOMAN OF NO IMPORTANCE, A, revival of Oscar Wilde's play by the Liverpool Commonwealth Company (April 19, 1893, Haymarket). May 13.—Kingsway.

WOMAN PAYS—BACK, THE, drama, in four acts, by Eva Elwes. June 28.

Ezra Dayne Mr. John Cecil
Martin Fletcher Mr. George Arthur

Woman Pays—Back, The (cont.).

George Franklin Mr. Raymond Raynor
 Isaac Solomans Mr. Tony Snape
 William Wilkins Mr. William Allen
 Mrs. Lovell Miss Polly Denville
 Mrs. Fletcher Miss Millicent Edmonds
 Letty Lovell Miss Mary Austin
 —New Hippodrome, Colne.

WOMAN WHO DID TELL, THE, by Herbert Sidney (July 13, 1914, Rotunda, Liverpool). September 6.—Brixton.

WOMAN'S DAY, A, comedy, in one act, by Alice Law. June 9.—Lyceum Club.

WOMEN AND WAR, military play, in eight scenes, by Joseph Millane and Claire Shirley. March 29.

Frank Carson Mr. F. B. Woulfe
 Richard Stern Mr. Villiers Stanley
 Colonel Stanley Mr. Herbert Barra
 Sidney Owen Mr. Royce Carlton
 Victor Ross Mr. Owen Redmonde
 Jacques Noel Mr. Jack Thomas
 Karl Steinbauer Mr. Stanley Villiers
 Steve Holland Mr. George Swale
 Peters Mr. Fred Stafford
 Teddie Miss Nancy Price
 Mme. Cramer Miss Dorothy Oswald
 Celeste Miss Cissie Cleveland
 Ella Stern Miss Edith Lorraine
 Glory Stern Miss Elsie Hewitt
 —Osborne, Manchester.

WOULD YOU BELIEVE IT? revue, by Tom Gott, presented by Bert Lauraine. Principal artists, Syd M'Lloyd, the Eight Callis Girls, Cora Gill, Bert Lauraine, Sam Moor, George Collings, Marisie Rosslyn, Lillie Ennis, Hector and Lauraine, the Rosemead Quartette, Gracie Hunt, Dancing M'Lloyds. March 29.—Empire, Otley.

Y'A D'JOLIES FEMMES! revue, in two acts and twenty tableaux, by Celval and Charley, the music by Guttinguer, produced by Mme. B. Rasimi. Principal artists, Mlle. Delmares, Alfred Beauval, Yvonne Granville, Libeau, Maud Gipsy, Debievre, M. Yvon, Joachim, Bosset, Marichal, Rolland, Raymond, Dicka, Gasthons, Mlle. d'Herlys, Lucette de Landy. September 9. Last performance (the 48th) October 16.—Garrick.

YES, I THINK SO, revue, by Louis J. Seymour and Chas. B. Baker, music by Cecil Haworth (April 19, Hulme, Hippodrome, Manchester). Principal artists, Louis J. Seymour, Goldie Collins, Archie Pitt, Eric Melbourne, Brook Kimberley, Frank Hartley, May Harper, Gracie Fields, Olga Broadhead, Claire Vivienne, Dorothy Dallas. July 5.—Middlesex.

YOU'RE PULLING MY LEG, revue, in four scenes, by Stanley J. Damerell and Cecil Rutland (June 7, Devonshire Park, Eastbourne). Principal artists, Stanley J. Damerell, Cecil Rutland, Eddie Walker, Joe French, B. Adams, Jenny Robbins. September 27.—Surrey.

YOU'RE WHAT? American farce, in one act, by Pic Edwards. February 22.

Clara Miss Gladys Erskine
 Jimsey Oldbright Mr. Pic Edwards
 Lillian Olive Manners Miss Ruth Maitland
 Olive Lillian Manners Miss Hilda Bayley
 William Oldbright Mr. Fred Lewis
 —Victoria Palace.

ZONNESLAG ET CIE, comedie-vaudeville, in three acts, by Gustave Libeau and Maurice Saye. February 22.

Eugénie Mlle. Yvonne Dylma
 Trinetto Mlle. Dinah Valence
 Tieke Mlle. Jannick
 Rosa Miss Holly Nesbitt
 Daisy Miss Peggy Vere
 La Danseuse Miss Renée Lascelles
 Zonneslag M. Desplas
 Antoine M. Duvivier
 Don Teodoro M. Mathot
 Schnock M. Van Den Bosch
 Le Voyageur M. Baert
 Stillemans M. Bosmans
 Le Garçon M. Maréchal
 1er Client M. Collard
 2nd Client M. Desjardins
 Le Pianiste M. Daye
 Le Cuisinier M. Tinoyt
 Vermeulen M. Libeau
 —Criterion.



AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1915; ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references are included to the familiar operas.

- ABBOT, ADA G.—"The Love Child."
 ACHAUME.—"Le Piège."
 ADAMS, ARTHUR.—"The Division Bell."
 ALLEN, INGLIS.—"Early Hours."
 ALLENDALE, FRED.—"Heave O!"
 AMBIENT, MARK.—"The Arcadians," "The Light Blues."
 ANDRIEV, LEONIDAS.—"A Life of Man."
 ANTHONY, HENRY.—"Love and Duty."
 ARKELL, T. POPE.—"The Idol of Kano."
 ARLISS, GEORGE.—"It's Up To You."
 ARMAURY.—"Le Piège."
 ARTHURS, GEORGE.—"The Magic Touch," "Go to Jericho," "The Million Dollar Girl," "Oh, be Careful," "Don't Tempt Me," "She's a Daisy," "Stop, Look, Listen," "The Whirl of the Town."
 ASAF, GEORGE.—"Some Glee."
 ASHLEY, WILLIAM.—"How Jerry Got Off."
 AUSTIN, CHARLES.—"Parker Captures the K—r," "Parker's Revue."
 AUTIER, PAUL.—"Gardiens de Phare."
 AYER, NAT. D.—"Did You Ever?" "Charlie Chaplin Mad," "So Long, Lucy!"
 BAINTON, EDGAR A.—"Oithona."
 BAKER, CHAS. B.—"Yes, I Think So."
 BAKER, ELIZABETH.—"Over a Garden Wall."
 BAKER, JOHN S.—"Mother's New Husband."
 BALDWIN, CHARLES.—"His Nibbs," "We'll Learn 'Em," "Ever Been Had?" "The Missing Link," "Mind Your Own Business," "Mind the Step," "All Square," "It's All Yours," "Step Forward."
 BALLARD, FREDERICK.—"Willie Goes West."
 BALMAIN, ROLLO.—"Are We Downhearted?" "A Sailor's Love."
 BARBAUD, CHARLES.—"Le Triangle."
 BARBIER.—"Romeo and Juliet."
 BARKER, JACK.—"Kiss Me."
 BARRETT, FRANK.—"Mistress Wilful."
 BARRIE, SIR J. M.—"Rosy Rapture, the Pride of the Beauty Chorus," "The New Word," "The Will," "The Fatal Typist," "Peter Pan."
 BARROW, PERCY J.—"A Daughter of England," "French Leave," "The Griff."
 BARRY, JOSEPH L.—"Powder and Paint."
 BARTOW, O.—"The Scarlet Pimpernel."
 BARTLETT, HUBERT.—"All Nonsense."
 BASSETT, LEON.—"The Magic Touch."
 BATT, HAROLD.—"Rights and Wrongs," "Brides."
 BAYNES, SYDNEY.—"Oh! Be Careful," "Did You Ever?" "Kiss Auntie."
 BECKETT, SYD.—"Pretty Darlings."
 BELASCO, DAVID.—"Madame Butterfly."
 BELL, J. J.—"Christena's Recruits," "The Pie in the Oven."
 BENSON, E. F.—"Dinner for Eight."
 BERRINGER, VERA.—"Set a Thief."
 BERLING, IRVING.—"Watch Your Step," "Did You Ever?" "Charlie Chaplin Mad," "So Long, Lucy!"
 BERNARD, CLARA.—"A Dear Old Soul."
 BERNARD, TRISTAN.—"Le Seul Bandit du Village," "Le Captif."
 BERTON, CLAUDE.—"Le Mannequin Amoureux."
 BESIER, RUDOLF.—"Kings and Queens."
 BIRCH, MONTAGUE.—"Bournemyth."
 BISSON, ALEXANDRE.—"Jalousie."
 BLACKHALL, JAMES.—"The Vow."
 BLACKWOOD, ALGERNON.—"The Starlight Express."
 BLAIR, WILFRID.—"Whimsies," "The Private Life of P. C. Pettifer."
 BLERIOT, J.—"Hurry Along, Please."
 BLOSSOM, HENRY.—"The Only Girl."
 BLOW, SYDNEY.—"Nurses," "Peaches," "Brides."
 BOGUE, J. RUSSELL.—"Sexton Blake on the East Coast."
 BOTTOMLEY, GORDON.—"King Lear's Wife."
 BOULTON, CHARLES.—"The Gipsy Girl."
 BOULTON, MATTHEW.—"The Quest."
 BOURKE, P. J.—"For the Land She Loved."
 BOUTET, FREDERICK.—"Au Coin Joli."
 BOVILL, C. H.—"5064, Gerrard," "Not a Bad Judge," "The Butterfly," "Honi Soit!" "Now's the Time."
 BOYD, J. L. S.—"The Key."
 BRACCO, ROBERTO.—"Countess Coquette."
 BRAHAM, PHILIP.—"Sugar and Spice," "Nurses," "Peaches," "Brides."
 BRANDON, JOHN G.—"There was a King in Flanders."
 BRIDGEMAN, CUNNINGHAM.—"Memories."
 BRIGHOUSE, HAROLD.—"The Hillarys," "Followers," "The Road to Raebury," "Converts."
 BRIGHT, DORA.—"The Princess and the Pea," "The Dancer's Adventure."
 BROADHURST, GEORGE.—"He Didn't Want to do it."
 BROOKE, H. SULLIVAN.—"Lovely Woman," "Some Girl," "If You Can't be Good."
 BROOKING, CECIL.—"Ring Off."
 BROWN, PERCY.—"Remember Belgium."
 BROWN, SUMMERS.—"Play the Game."
 BRUNEAU, ALFRED.—"The Attack on the Mill."
 BRUNELL, MAXWELL.—"The Magic Touch," "Twinkle, Twinkle, Little Stars."
 BULLOCH, SHAN.—"Snowdrop Jane."
 BUTCHER, ANDREW, P.—"Gip."
 BUTEAUX, L.—"Compiègne (28 Août), 1914."
 BYAM, MARTIN.—"Oh! So Dainty."

- CAINE, HALL.—"Pete," "The Prodigal Son," "The Christian."
- CALINI.—"The Silver Crucifix."
- CALTHROP, DION CLAYTON.—"A Private Room."
- CAMILLE, LUCIEN.—"Alsace."
- CAMPBELL, CONSTANCE.—"A Dilemma."
- CAMPBELL, GEORGE.—"What a Beauty," "Don't Argue," "Sign, Please."
- CANNAN, GILBERT.—"The Right to Kill," "Countess Coquette."
- CAPUS, ALFRED.—"Le Bureau de Poste."
- CARINI, SIGNORINA NEY.—"A Bachelor's Nightmare on His Wedding Eve."
- CARLETON, ROYCE.—"Somewhere a Voice is Calling," "The Confessions of a Wife."
- CARR, J. COMYNS.—"Oliver Twist."
- CARR, WILFRID.—"Dare-Devil Dorothy."
- CARRÉ, MICHAEL.—"L'Enfant Prodigue."
- CARRICK, HARTLEY.—"The Passing Show of 1915," "If Knot, Why Knot," "Oh! Be Careful," "Henry, Him of Eight."
- CARROLL, HARRY.—"So Long, Lucy."
- CARTON, R. C.—"A Busy Day," "Lady Huntworth's Experiment."
- CARTER, EDITH.—"Treasures in Heaven."
- CARTWRIGHT, CYRIL.—"Pleased to Meet You."
- CASSIDY, LILLIAN RICE.—"The Home Rulers," "The Crater."
- CASTELL, C. A.—"The Battle of the Pump."
- CELVAL.—"Y'a d'Jolies Femmes!"
- CHAPIN, HAROLD.—"The Philosopher of Butterbiggens."
- CHARLEY.—"Y'a d'Jolies Femmes!"
- CHEETHAM, TOM.—"For Mother Country."
- CHINLEY, GEORGE.—"Have a Guess."
- CHUMLEY, ALICK.—"Little Willie."
- CLARK, H. SAVILE.—"Alice in Wonderland."
- CLARKE, CUTHBERT.—"Stage Struck."
- CLAUDEL, PAUL.—"Exchange."
- CLAUSS, PAUL.—"Matrimonial Misunderstandings."
- CLEVELAND, ARTHUR.—"A Bit of Khaki."
- CLIFF.—"It'll Tickle."
- CLIFFORD, MRS. W. K.—"Two's Company."
- CLINE, MANNY.—"This is the Life."
- CLOQUEMIN, PAUL.—"Gardiens de Phare."
- COGHLAN, C. F.—"A Quiet Rubber."
- COHEN, G. M.—"What Advertising Brings."
- COLEBY, WILFRED T.—"The Debt."
- COLLINGHAM, G. G.—"A Royal Divorce."
- COLLINS, ISI.—"Sisyphus and the Wandering Jew."
- COLLINS, SEWELL.—"Pick-me-up."
- COLLINS, WALTER R.—"Hold your Breath."
- COLLINS, WILL.—"The Runaway Jap."
- COMER, DAVID.—"Topsy Turvey," "Follow the Frill."
- CONLON, T. C.—"The Angelus Bell."
- CONNOR, THEO. F.—"Have a Guess."
- COOKE, LEONARD.—"Stage Struck."
- COOKE, STANLEY.—"Pals."
- COOLUS, ROMAIN.—"Mirette a Ses Raisons."
- CORRI, CLARENCE C.—"Sweetheart Mine."
- COURTELINE, GEORGES.—"La Paix Chez Soi," "Le Commissaire est Bon Enfant."
- COURTNEIDGE, ROBERT.—"The Dairy-maids."
- COUTTS, FRANCIS.—"Divorce While you Wait," "Collusion," "Enterprising Helen."
- COVINGTON, ZELLA.—"Three Spoonfuls."
- COZENS, JIMMY.—"I'm Sorry."
- CROKE, LEO T.—"All Smiles."
- CRONE, WILLIAM.—"The Bargain."
- CROOK, JOHN.—"Rosy Rapture, the Pride of the Beauty Chorus."
- CROSSLEY, FLORENCE H.—"The Secret Sin."
- CROYSDALE, AGNES.—"The Half Sister."
- CROZIER, CHARLES.—"Dear Emelina's Boy."
- CUTHBERT, FATHER, O.S.F.C.—"The Shepherds."
- DAGNELL, E.—"Whose Wife."
- d'AGUZAY, JEAN.—"La Revenante."
- DAIMLER, ALEC.—"Got 'Em."
- DALE, FREDERIC.—"High Spirits."
- DALGETY, DALZIEL.—"Mind the Paint."
- DAMERELL, STANLEY J.—"You're Pulling My Leg."
- DANCE, GEORGE.—"A Chinese Honeymoon."
- DANIEL, FRANCIS.—"A Good Little Devil; or, After the Storm."
- DANVERS, CHARLES.—"The Magic Touch."
- DAREWSKI, HERMAN.—"Merry Moments," "Rosy Rapture; the Pride of the Beauty Chorus," "Venus, Ltd.," "Made in England," "Push and Go," "All Scotch," "Keep to the Right," "Shell Out," "Fads and Fancies," "Look Out," "Joyland."
- DAREWSKI, MAX.—"The Butterfly," "Good Evening," "The Sports Girl," "Now's the Time," "The Other Department."
- DARNLEY, HERBERT.—"His Nibbs," "Mustard and Cress."
- DARRELL, CHARLES.—"When London Sleeps."
- DARSIE, H. M.—"Kiss Me."
- DAVID, WORTON.—"Good Evening," "The Sports Girl," "Seconds Out," "Look Out," "The Radium Girl," "Who's Who," "The Whirl of the Town," "The Other Department."
- DAVIES, HUBERT HENRY.—"Mrs. Gorrings's Necklace," "Cousin Kate."
- DAVIS, BERTRAND.—"Le Moulin Rouge," "The Pedlar of Dreams."
- DAVISON, J. HERBERT.—"Not a word."
- DAVISON, PERCY.—"The Man Eating Gorilla."
- DEBUSSY, CLAUDE.—"The Prodigal Son."
- DE CORDOVA, RUDOLPH.—"The Mannikin."
- DE COURVILLE, A. P.—"Made in England," "Merry Moments," "Push and Go," "Shell Out," "Joyland."
- DEE, H.—"Merry and Bright."
- DE GRAY, GEORGE A.—"The Gates of Mercy."
- DE HAMEL, HERBERT.—"War Mates."
- DELEVANTI, CYRIL.—"Bournemyth."
- DELIBES, L.—"Lakme."
- DELMAR, BERT H.—"All Aboard."
- DELOME, EDWARD.—"Get Over There."
- DE LOURDE, ANDRE.—"La Dernière Torture."
- d'ENEREAZ, JEANNE.—"The Magic of a Rose."
- DENMOTT, WILLIAM.—"Wait and See."
- DENT, HARRY.—"Odds On."
- DENVILLE, ALFRED.—"The Love Story of Annie Laurie."
- DE PIETRA-PERTOSA, J.—"Cytherea."
- D'ESTOC, POL.—"Striking Home."
- DEVEREUX, WILLIAM.—"Henry of Navarre."
- DE VYLARS, Mme.—"The Medium," "The Vampire."
- DE WATTYNE, P.—"La Veillee."
- DEWHURST, P.—"Orace Albert's Dolly."
- DU MAURIER, GEORGE.—"Trilby," "Peter Ibbetson."
- DU PLESSY, A.—"Cytherea."
- DICKENS, CHARLES.—"Oliver Twist," "The Only Way," "David Copperfield and his Child Wife."
- DIX, BEULAH MARIE.—"The Road to Yesterday."
- DIXON, ARTHUR.—"No Waiting."
- DON, M. J.—"A Broken Holiday."
- DOUGLASS, R. H.—"What's Yours," "Passing Events."

- DOWN, MESLEY.—"The Blue Stockings."
 DOWNES, HAROLD.—"The Torch."
 DOYLE, CONAN.—"Waterloo."
 DREW, HARRY.—"What a Beauty," "Hurry Along, Please."
 DRINKWATER, JOHN.—"The Storm."
 DUFFY, BERNARD.—"The Coiner."
 DUMAS, ALEX.—"The Corsican Brothers."
 DUQUESNEL, FELIX.—"Patachon."
 DURRELL, LEONARD.—"Charlie Chaplin Mad."
 DUVAL, G.—"Veronique."
 DYER, DORIS E.—"The Spy."
- ECKERSLEY, ARTHUR.—"How She Fell—Head First."
 EDDY, CHARLES.—"The Dandy," "A Pack of Knives," "Papers of State."
 EDLIN, HENRY.—"Sweetheart Mine."
 EDMUNDS, EDMUND.—"It's It."
 EDMUNDS, JOHN.—"Jenny Omroyd," "The Woman of To-morrow."
 EDWARDS, OSMAN.—"The Cloister."
 EDWARDS, PIC.—"You're What?"
 ELDERTON, CHARLES.—"Away Down South."
 ELGAR, SIR EDWARD.—"The Starlight Express."
 ELKIN, MRS.—"Madame Butterfly."
 ELLERTON, ALFRED.—"Spots."
 ELLIS, ALBERT.—"Only a Rumour."
 ELLIS, FRED. A.—"God Save the Empire."
 ELLIS, WALTER D.—"A Little Bit of Fluff."
 ELSON, ROBERT.—"Nobody Loves Me."
 ELTON, GEORGE.—"Mother's Brother."
 ELWES, EVA.—"His Mother's Rosary," "The Woman Pays—Back," "John Raymond's Daughter," "Joy—Sister of Mercy."
 EMM, ANDREW.—"For England, Home and Beauty."
 ERVINE, ST. JOHN G.—"John Ferguson."
 ESPINOSA.—"S'Nice."
 EVANS, DOROTHEA.—"The Call."
 EVREINOFF, N.—"The Theatre of the Soul."
 EYRE, LINCOLN.—"Sham."
- FAIRBAIRN, T. C.—"Russia, 1915."
 FALKLAND, ARTHUR.—"Quick Work."
 FARNSWORTH, HARRY.—"Five Minutes Past Four."
 FARQUHAR, GEORGE.—"The Recruiting Officer."
 FARREN, FRED.—"Stage Struck."
 FAYDON, NITA.—"The Great Look."
 FENN, FREDERICK.—"The Girl in the Taxi," "Judged by Appearances."
 FERNALD, CHESTER BAILEY.—"The Day Before the Day."
 FERRARI, GUSTAVE.—"The Wilderness."
 FIELD, ARTHUR W.—"The Silver Lining."
 FINCK, HERMAN.—"The Swiss Maid," "The Passing Show of 1915," "Did You Ever?" "The Light Blues," "Bric-a-Brac," "Vivien."
 FLANAGAN, W. P.—"By Word of Mouth."
 FLEMING, BRANDON.—"The Exchange Hotel."
 FOLEY, JACK.—"Get Over There."
 FONSON, JEAN FRANCOIS.—"La Demoiselle de Magasin," "La Kommandatur."
 FORBES, E. ST. CLAIR.—"The Brutal Truth."
 FORD, HARRIET.—"The Argyle Case," "The Dummy."
 FORD, PERCY.—"My Word!"
 FORREST, CHARLES.—"The Cobbler's Shop."
 FORTESCUE, WILLIAM.—"A Motherless Mite."
 FRANCHVILLE, ROBERT.—"La Porte Close."
 FRANCIS, J. O.—"The Poacher," "The Guns of Victory."
 FRANKLIN, HYRAM.—"American Diplomacy."
 FRONDAIE, PIERRE.—"The Right to Kill."
- FULTON, GEOFFREY.—"The Law and the Girl."
- GADE, JULIEN.—"David Copperfield and His Child Wife."
 GAGGA, J. WOOF.—"For Mother Country."
 GALSWORTHY, JOHN.—"A Bit o' Love," "The Little Man."
 GARDEN, H. E.—"Lovely Woman."
 GARDNER, H. KENTON.—"Chutney."
 GARROD, W. V.—"A Love Marriage."
 GEORGE, NATHANIEL.—"Her Great Love."
 GERANT, JOHN.—"Hot and Cold."
 GERVEX, GASTON.—"The Call."
 GIACOSA, SIGNOR.—"Madame Butterfly."
 GIBBON, A.—"How Far a Girl Can Go."
 GIDEON, MELVILLE J.—"Oh, Be Careful," "Mustard and Cress."
 GIGNOUX, M.—"Le Triangle."
 GILBERT, JEAN.—"The Girl in the Taxi."
 GILLI.—"Lakme."
 GINER, RUBY.—"Et Puis Bon Soir."
 GLAPIN, SEPTIMUS.—"Kiss Me."
 GLOVER, JAMES M.—"The Lady-Birds."
 GODBOLD, ERNEST H.—"The Clarion Call."
 GODFREY, FRED.—"Did you Ever?"
 GONDINET.—"Lakme."
 GOODWIN, ERNEST.—"The Devil Among the Skins."
 GORE, IVAN PATRICK.—"Love and the Woman."
 GORDON, SHERIDAN.—"Babyland."
 GOTT, TOM.—"Would You Believe It?"
 GRAHAM, HARRY.—"Tina."
 GRANT, L.—"What Advertising Brings."
 GRATAN, HARRY.—"All Scotch," "Watch Your Step," "More" (Odds and Ends), "Samples."
 GRAYSON, VICTOR.—"War, Wine, and Woman."
 GREGORY, LADY.—"Shanwalla."
 GREENBANK, PERCY.—"To-night's the Night," "Tina," "The Miller's Daughters."
 GREY, ALLAN.—"Don't Argue."
 GREY, NIXON.—"A Dear Old Soul."
 GRINDY, SYDNEY.—"Mrs. Thompson."
 GURNEY, VAL.—"Missing."
 GUTTINGER.—"Y'a d'Jolies Femmes."
- HACKETT, WALTER.—"He Didn't Want To Do It," "Mr. and Mrs. Ponsonby."
 HAINES, HERBERT E.—"Midnight."
 HALE, ROBERT.—"5064 Gerrard."
 HALEVY, LUDOVIC.—"Le Brésilien."
 HALL, OWEN.—"Florodora."
 HALL, W. STRANGE.—"The Stormy Petrel."
 HAMILTON, H.—"Veronique."
 HAMILTON, HENRY.—"The Whip," "Sealed Orders."
 HAMILTON, COSMO.—"Marriage."
 HAMUND, ST. JOHN.—"Ladies First."
 HANRAY, LAWRENCE.—"Hullo, Repertory," "Higgledy-Piggledy."
 HARDY, A. S.—"On Secret Service."
 HARRINGTON, JOHN P.—"The Lovely Limit," "All Trumps."
 HARRIS, CLIFFORD.—"Very Mixed Bathing."
 HARRIS, SPARROW.—"Dare-Devil Dorothy."
 HARGREAVES, WILLIAM.—"Wait and See."
 HARRISON, S. FORTESCUE.—"We'll Learn 'Em."
 HARWOOD, H. M.—"The Mask."
 HARWOOD, JOHN.—"The Ladies' Seminary."
 HASTINGS, B. MACDONALD.—"The Angel in the House," "Q."
 HAWORTH, CECIL.—"Yes, I Think So!"
 HAYMAN, JOSEPH.—"Fads and Fancies."
 HAY-NEWTON, MRS. F.—"Hide and Seek."
 HAYNES, H. MANNING.—"The Exchange Hotel."
 HEARN, MRS. T. ELDER.—"The East End Girl," "Poor Little Phoebe."
 HEATH, W.—"It's the Goods."
 HELLEM, CHARLES.—"Striking Home."

- HEM, JAY.—"All the Nice Girls," "Pretty Darlings."
- HEMLEY, ALEC.—"The Lovely Limit."
- HEMMEN, GEORGE H.—"Baron Rottani."
- HEMMERDE, EDWARD G.—"A Butterfly on the Wheel."
- HENDERSON, HARRY.—"Risk It."
- HENDRIE, ERNEST.—"Mistress Wilful."
- HENGLER, ALBERT.—"Very Soft."
- HENNEQUIN, MAURICE.—"Patachon."
- HENTY, DICK.—"The Pedlar of Dreams."
- HERBERT, VICTOR.—"The Only Girl."
- HERBERT, ZOE.—"Oh! That Last Bottle."
- HEWER, WILLIAM F.—"The Idol of Kano."
- HIGGINBOTHAM, ROBERT.—"As Others See Us."
- HILL, H. BRINSLEY.—"The Divorcee."
- HILL-MITCHELSON, E. A.—"Chosen by the People."
- HILLIER, LOUIS.—"Le Moulin Rouge."
- HILLS, ROSS.—"Woman and Destiny."
- HOARE, DOUGLAS.—"Nurses," "Peaches," "Brides."
- HOFFE, MONCKTON.—"Poor Little Mookey."
- HOGGAN-ARMADALE, E.—"The Brutal Truth."
- HOLMES, PERCY GORDON.—"A Studio Mystery."
- HOLMWOOD, ELEANORE.—"The Interval."
- HOPE, DOUGLAS.—"It's The Goods."
- HOPWOOD, AVERY.—"Seven Days."
- HORAN, JAMES.—"In Lingerie."
- HOUGHTON, STANLEY.—"Partners," "The Hillarys," "Hindle Wakes."
- HOWARD, KEBLE.—"Forked Lightning," afterwards renamed "The Green Flag."
- HOWARD, WALTER.—"The Silver Crucifix."
- HOWARTH, CECIL.—"Yes, I Think So."
- HOWE, ENA HAY.—"The Land of Happiness."
- HUBBARD, PHILIP E.—"The Crumbs that Fall."
- HUDDLESTONE, JNO. R.—"Did you Ever?"
- HUGHES, RUPERT.—"Excuse Me," "The Silver Crucifix."
- HULBERT, JACK.—"A Lucky Mistake," "The Light Blues."
- HUMPHRIES, CECIL.—"The Duchess's Diamonds."
- HUNT, GEORGE H.—"Sign, Please."
- HUNTER, E. E.—"Ploys of the Bull-Dog Breed."
- HUNTER, HORACE.—"Next, Please."
- HURGON, AUSTEN.—"Ladies First."
- ILLICA, SIGNOR.—"Madame Butterfly."
- INGLEBY, F. G.—"Among the Missing."
- IRVINE, ST. JOHN.—"John Ferguson."
- IRVING, LAURENCE.—"Godefroi and Yolande."
- IVORY, W. T.—"Miss Sauce of Worcester," "Merry Miss Madcap," "It's It," "June in Japan."
- JACKSON, BARRY V.—"The Christmas Party."
- JACKSON, J. W.—"5064, Gerrard."
- JACKSON, PHILIP.—"The Classleader."
- JACOBS, W. W.—"Keeping Up Appearances."
- JAMES, CECIL.—"The Best Man."
- JAMES, OWEN.—"The Brand of the Rosary."
- JAZON, E. C.—"Burglary on Commercial Lines."
- JEANS, RONALD.—"The Kiss Cure," "Pauline," "Hullo, Repertory," "No Reflection on the Wife," "Higgledy-Piggledy."
- JEANNIOT, PIERRE.—"La Fugue de Mme. Caramon."
- JENKINS, R. CLAUDE.—"Topsy Turvey," "Follow the Frill," "Kiss Auntie."
- JEFFERSON, ARTHUR.—"A Night in Society."
- JENNINGS, G. E.—"Five Birds in a Cage."
- JEROME, JEROME K.—"Three Patriots."
- JEROME, LOUIS.—"The Million Dollar Girl," "Don't Tempt Me," "She's a Daisy," "Stop! Look!! Listen!!!" "The Whirl of the Town."
- JESSE, F. TENNYSON.—"The Mask."
- JOHNSON, CHAS. W.—"What's Yours."
- JONES, BOYD.—"Florodora."
- JONES, GUY.—"Menari," "The Whirl of the Town."
- JONES, EDWARD.—"More" (Odds and Ends), "All Scotch."
- JOULLOT, EUGENE.—"Le Poison Hindou."
- KAY, CHARLES.—"Do Be Careful."
- KEENE, URSULA.—"That Affair of Betsy's,"
- KEITH.—"It's the Goods."
- KERN, JEROME D.—"Rosy Rapture, the Pride of the Beauty Chorus."
- KESTER, PAUL.—"Sweet Nell of Old Drury."
- KEYZER, FRANCES.—"The Right to Kill."
- KIMBERLEY, MRS. F. G.—"A Soldier's Honour," "The Little Grey Home in the West," "Brave Women—Who Wait."
- KISBEY, H. J.—"It's a Scream."
- KISTEMAECCKERS, HENRY.—"La Flambée."
- KITCHEN.—"It's the Goods."
- KITCHEN, FRED.—"All Square."
- KITCHEN, REUBEN.—"I'll Bet You."
- KLEIN, HERMAN.—"Carmen."
- KNIGHT, CHARLES.—"Once Upon a Time."
- KNOBLAUCH, EDWARD.—"Marje Odile," "Haji," "The Way to Win," "A War Committee," "How to Get On," "Long Live England," "The Little Silver Ring," "Mouse."
- KNOWLEDEN, C. A.—"From Peking to Paris."
- KNOULENDEN, C. E.—"Kiss Me."
- KREMER, THEODORE.—"For Her Children's Sake."
- LALLY, GWEN.—"The Fair Intruder," "The White Feather."
- LAMBERT, NAPOLEON.—"A Bit of Khaki."
- LANDECK, BENJAMIN.—"The Three Musketeers," "Twinkle, Twinkle, Little Stars."
- LANGLEY, PERCIVAL.—"Hot and Cold," "Oh that Girl."
- LANE, HARRY.—"All Trumps."
- LAW, ALICE.—"A Woman's Day."
- LAWSON, JOHN.—"The Man Who Came Back."
- LAYTON, FRANK G.—"The Painter and the Baby."
- LEACOCK, STEPHEN.—"Q."
- LECLERCQ, ADOLPHE.—"Jalousie."
- LEE, BERT.—"Fine Feathers," "Look Out," "Who's Who," "Heave O," "Keep Going."
- LEE, JOHN B.—"Risk It."
- LEE, NORMAN H.—"Herbert," "The Spirit of John Walker," "The Eve of Liège," "Easy Money," "The Dream Girl," "Have a Sample," "Rainbow Island," "Slippers," "Keep Going," "Oh, La La."
- LE GROS, EUGENE.—"To-day and Tomorrow."
- LEHMANN, LIZA.—"Everyman."
- LEIGH, FRED W.—"Parker's Revue" (Call it what you like, but don't swear).
- LENNOX, COSMO GORDON.—"5064, Gerrard," "Now's the Time."
- LEONARD, ROBERT.—"Cheap at Half the Price," "The Fool."
- LEROUX, GASTON.—"Alsace."
- LESTER, ARTHUR.—"The Runaway Jap."
- LEVEL, MAURICE.—"Le Baiser dans la Nuit," "Sous la Lumière Rouge."
- LEVER, LADY.—"The Torch of Fate."
- LEVY, JOSE G.—"A Daughter of England," "Striking Home," "The Medium," "The Vampire."
- LEWIS, NAT.—"Ever Been Had?"
- LIBEAU, GUSTAVE.—"Zonneslag et Cie."
- LION, KATHLEEN CRIGHTON.—"The Wiles of the Widow."

- LION, LEON M.—"The Hanging Judge," "The King Who Had Nothing to Learn."
- LISLE, MALCOLM.—"An Empty Sleeve."
- LITCHFIELD, EMMA.—"Home Once More."
- LLOYD, CHARLES S.—"The Little Mother of the Regiment."
- LOCKWOOD, PRESTON.—"Sham."
- LODGE-PERCY, J.—"It's a Long Way to Tipperary," "Mary from Tipperary," "When the Angelus is Ringing," "The Devil's Bosary."
- LONGDEN, CHARLES H.—"Doing Their Bit."
- LONGSTAFFE, ERNEST.—"Mind Your Own Business."
- LONSDALE, FREDERICK.—"Betty," "The Patriot."
- LORIMER, ENID.—"A Question Unanswered," "Honor."
- LOTINGA, ERNIE.—"The Missing Link."
- LOWNDES, MRS. BELLOC.—"Who Is He?"
- LUGG, ALFRED.—"Sons of Britannia."
- MACDERMOTT, E. J.—"All Square."
- MACDONAGH, JOHN.—"Author, Author."
- MACK, WILLARD.—"Kick-In."
- MACKAY, W. GAYER.—"The Prize."
- MACKAYE, PERCY.—"Mater."
- MACKAY, CHALMERS.—"The Soggarth Aroon."
- MACLAREN, REV. JOHN.—"The Love Story of Annie Laurie."
- MACMANUS, J.—"In Her White Innocence."
- MADDISON, JAMES.—"Partners."
- MAHER, BILLY.—"Oh, That Girl."
- MALAM, JAMES.—"Venus and Mars."
- MALLESON, MILES.—"The Little White Thought Inside the Mind of a Bank Clerk."
- MALTRY, H. F.—"The Laughter of Fools."
- MANN, KATHERINE.—"The Pewter Pot."
- MANNERS, J. HARTLEY.—"The Panorama of Youth," "Happiness," "The Passing of Joseph and Fanny."
- MANNING, BURTON.—"Have a Guess," "Aladdin."
- MARQUAND, CLIFFORD.—"All Women."
- MARENAS, VASCO.—"The Spanish Main."
- MARK, F. W.—"Rosy Rapture, the Pride of the Beauty Chorus," "Push and Go."
- MARKS, ROBERT.—"Pick-me-up."
- MARRIS, EDWARD.—"Cheer Up," "This is the Life," "So Long, Lucy!"
- MARRIOTT-WATSON, FLORENCE.—"Two Daughters of One Father."
- MARTIN, G. RADCLIFFE.—"The Weak Point."
- MARTINDALE, MAY.—"Gamblers All."
- MARTYN, EDWARD.—"The Privilege of Place."
- MASEFIELD, JOHN.—"The Faithful."
- MASSON, ROSALINE.—"A New Departure."
- MATTHEWS, E. C.—"Chutney."
- MATTHEWS, E. W.—"Babyland."
- MATTHEWS, WALTER R.—"The Pictures," "The Magic Circle," "The East Window."
- MAUREY, MAX.—"Le Chauffeur," "La Recommandation," "Rosalie," "La Délaissée," "Asile de Nuit," "Depuis Six Mois," "Le Pharmacien."
- MAURICE, NEWMAN.—"Aladdin."
- MAXWELL, ELSA.—"Ladies First."
- MAYO, MARGARET.—"Baby Mine."
- McALPIN, COLIN.—"The Vow."
- McDONALD, RONALD.—"The Carcase."
- McHUGH, MARTIN J.—"The Philosopher," "A Minute's Wait."
- McGEOCH, DAISY.—"The Best Man."
- McKEOWN, NORMAN.—"A Flash of Lightning."
- McLAREN, JOHN.—"The Soggarth Aroon."
- McQUEEN, JAMES.—"Train 68."
- McSWENEY, PETER.—"Lovely Woman."
- MELIHAC, HENRI.—"Le Brésilien."
- MELODY, HARRY.—"My Word."
- MELROSE, MATT.—"From Peking to Paris."
- MELVILLE, FREDERICK.—"Her Forbidden Marriage," "Between Two Women."
- MERSON, BILLY.—"Ev'ry Little 'Alps."
- MIGNON, SARA.—"Are We Downhearted?" "A Sailor's Love."
- MILL, C. WATSON.—"In Time of War."
- MILLANE, JOSEPH.—"Women and War," "Somewhere a Voice is Calling," "The Confessions of a Wife."
- MILLER, E. V.—"A Daughter of England."
- MILLER, ELIZABETH YORKE.—"Breakfast at Mrs. Morgan's."
- MILLER, WILLIAM J.—"A Daughter of Belgium."
- MILLER, V.—"French Leave."
- MILLIGAN, JAMES H.—"A Winner at Last."
- MILLS, A. J.—"It's All Yours," "The Radium Girl," "Love Birds."
- MILLS, CLIFFORD.—"Where the Rainbow Ends."
- MILTON, ALLAN.—"The Classleader."
- MITCHELSON, E. HILL.—"A Sailor's Wedding Ring," "The Victim."
- MOCKRIDGE, CAPTAIN R. W.—"Remember Louvain."
- MOLIERE.—"The Blue Stockings."
- MONCKTON, LIONEL.—"The Arcadians," "Bric-a-Brac."
- MONTGOMERY, JAMES.—"Ready Money."
- MOON, HARRY.—"Oh! That Girl."
- MOORE, CARLYLE.—"Stop Thief."
- MOORE, FRANKFORT.—"Houp-la."
- MOORE, F. C.—"By Word of Mouth."
- MOORE, STURGE.—"The Wilderness."
- MORAN, MARY.—"Fine Feathers."
- MOREAU, EMILE.—"Madame Sans-Gêne."
- MOREAU.—"Le Moulin Rouge."
- MOREL, EUGENE.—"La Dernière Torture."
- MORGAN, MERLIN.—"It Had to be Done," "Who's Who."
- MORRIS, NEILSON.—"The Panther," "As Man Sows."
- MORRISON, JOE.—"The Dream Girl."
- MORRISON, K.—"It's It," "June in Japan."
- MORRISON, KENNETH.—"Merry Miss Madcap," "Miss Sauce of Worcester," "The Passing Show."
- MORTIMER, LEONARD.—"The Glorious Day," "Don't be Silly."
- MOULE, FRED.—"The Belgian Princess," "The Passing Show."
- MULLORD, DOROTHY.—"Into the Hands of the Huns," "The Princess and the Soldier."
- MUNRO, C. K.—"Wanderers."
- MURRAY, PAUL.—"So Long, Lucy!"
- MURRAY, T. C.—"A Love Episode."
- MYCHO, ANDRE.—"Une Femme Charmante."
- MYLES, A. MIDDLETON.—"War, Red War."
- NANTEUIL, GEORGES.—"Monsieur Jean."
- NEILSON, FRANCIS.—"A Butterfly on the Wheel."
- NELSON, ERNEST K.—"The Little Mother of the Regiment."
- NEWALL, GUY.—"Who Wears the Breeches?"
- NEWTON, HENRY CHANCE.—"Keep to the Right."
- NIRSCH, LOUIS.—"The Magic Touch."
- NORMAN, FRED.—"Nahana."
- NORTON, FREDERIC.—"Henry, Him of Eight."
- NORTON, THE HON. ELEANOR.—"The Azure Lily."
- NORWORTH, JACK.—"Looking Around," "Oh! La, La!"
- NOUGUES, JEAN.—"Theban Night."
- O'BRIEN, SHAMUS.—"Duty."
- O'CONNOR, E. NOLAN.—"Lucifer and His Angel."
- O'HIGGINS, HARVEY J.—"The Argyle Case," "The Dummy."
- O'KELLY, SEANUS.—"Driftwood."
- OLDFIELD, MRS. MARGARET.—"The Veteran's Farewell."
- OLIVIER, SIR SYDNEY.—"Eyvind of the Mountains."
- ORD, ROBERT.—"The Prize."

ORME, MICHAEL.—"The Widow and the Waiter."
 O'RIORDAN, CONAL (NORREYS CONNELL).—"His Majesty's Pleasure."
 OVERTON, ROBERT.—"Fortune Favours Fools."
 PACKHAM, BEN.—"Her Rosary."
 PARKER, ALFRED.—"Shooting a Tiger," "Bric-a-Brac."
 PARKER, FRANK.—"Got 'Em."
 PARKER, LOUIS N.—"The Masque of Peace and War," "Pete," "Mavourneen."
 PASTON, GEORGE.—"Divorce While You Wait."
 PATTERSON, FRED.—"Keep Going."
 PEACH, L. DU GARDE.—"Sale by Auction."
 PEARN, VIOLET.—"The Starlight Express."
 PEILE, F. KINSEY.—"The Pink Nightgown."
 PEMBERTON, MAX.—"The Haunted Husband," "Vivien."
 PERUGINI, STELLA.—"In the Good Old Days."
 PERYE, AUDRE.—"Le Poison Hindou."
 PETERMAN, JOE.—"Hello, Plymouth!"
 PHILLIPS, ARTHUR K.—"A Love Episode."
 PHILLIPS, STEPHEN.—"Armageddon."
 PHILLPOTTS, EDEN.—"The Angel in the House."
 PIGGOTT, SIR FRANCIS.—"London Voices."
 PINCHARD, LESTER.—"The Christmas Party."
 PINCHES, HARVEY.—"The Vine," "Pastorale."
 PINERO, SIR ARTHUR W.—"Trelawney of the Wells," "The Big Drum."
 PINK, WAL.—"Shell Out," "Mother's New Husband," "Merry and Bright," "Joyland."
 PLEYDELL, GEORGE.—"The Ware Case."
 POLLOCK, JOHN.—"For Russia."
 POLLOCK, LEON.—"The Cello String."
 POPLAR, FRED.—"Chutney."
 PORTER, GEORGE.—"Tiger's Cub."
 POTTER, PAUL M.—"Trilby."
 POUILLION, J.—"Silly Sally."
 POWELL, DUDLEY.—"All Eyes," "Fine Feathers," "All Square," "Sign, Please," "All Nonsense."
 POWELL, FELIX.—"Some Glee."
 PRESTON, JOHN F.—"Constantinople, 1915."
 PRICE, GRAHAM.—"The Perfect House-keeper."
 PRICE, J. H.—"Shocks."
 PRIMROSE, GRAHAM.—"Search Me."
 PROCTOR, C. VERNON.—"The Unwanted Daughter," "The Unmarried Mother."
 QUILTER, ROGER.—"Where the Rainbow Ends."
 QUINEL.—"Le Moulin Rouge, from Paris to Pav."
 RACHMANINOFF, SERGE.—"Aleko."
 RAE, NITA.—"Margaret, Red Cross Nurse," "As a Man Sows," "His Mother's Boy."
 RALEIGH, CECIL.—"The Whip," "Sealed Orders."
 RALL, SEV.—"Who's Who."
 RAMSAY, ALICIA.—"The Mannikin."
 RAMSAY, JOHN.—"The Joker."
 RAMSEY, JOHN.—"Where the Rainbow Ends."
 RAPHAEL, JOHN N.—"Peter Ibbetson."
 RAY, GEORGE.—"Have a Plunge," "Something Doing."
 READING, HAROLD.—"I See You."
 REAN, Clifford.—"The Girl Who Stayed At Home."
 REDSTONE, WILLY.—"5064 Gerrard," "All Women," "Now's the Time."
 REES, ROSEMARY.—"Will You Walk Into My Parlour?"
 REGIS, M.—"Le Triangle."
 REGIS, REGINA.—"The Bet."
 REILLY, ROBERT.—"High Explosives."
 REIZENSTEIN, ELMER E.—"On Trial."

REYNOR, ARNOLD.—"The Man Who Stayed at an Hotel."
 RICHARDS, SAM.—"Say, Sport."
 RICHARDSON, HARRY.—"Mind the Step."
 RICHARDSON, SAM.—"The Passing Show."
 RIDGEWELL, CHARLES.—"Parker Captures the K—r," "What an Ass."
 RINEHART, MARY ROBERTS.—"Seven Days."
 RISQUE, W. H.—"Looking Around."
 ROBERTS, MAUD.—"The Magic Wood."
 ROBERTS, OSBORNE.—"The Magic Wood."
 ROBINSON, HERBERT.—"Cheer Up."
 ROBINSON, LENNOX.—"The Dreamers."
 ROLLS, ERNEST C.—"Venus, Ltd.," "Good Evening," "The Sports Girl," "The Other Department."
 ROME, FRED.—"Simpson's Stores."
 ROSE, ARTHUR.—"Shylock Hyams."
 ROSE, R.—"The Scarlet Pimpernel."
 ROSS, ADRIAN.—"The Light Blues."
 ROSS, JULIAN.—"I'm Sorry."
 ROSTAND, EDMOND.—"Two Pierrots."
 RUBENS, PAUL A.—"Betty," "To-night's the Night," "The Dairymaids," "Striking," "Tina," "The Miller's Daughters."
 RUSSELL, KENNEDY.—"Honi Soit—!"
 "Ducks and Quacks."
 RUTHERFORD, JOHN.—"Breed of the Treshams."
 RUTLAND, CECIL.—"You're Pulling My Leg."
 SALISBURY, R. B.—"The Pedlar of Dreams."
 SALTOUN, WALTER.—"The Abode of Love."
 SARDOU, VICTORIEN.—"Madame Sans-Gêne."
 SARGENT, HERBERT C.—"Love Birds," "Chutney," "High Explosives," "Ducks and Quacks."
 SARGENT, IDA.—"Five Minutes Past Four."
 SARTENE, J.—"The Grift."
 SAYE, MAURICE.—"Zonneslag et Cie."
 SCHOFIELD, ERNEST.—"The Joker."
 SCHRIER, HENRIETTA.—"It's a Long Way to Tipperary," "Mary from Tipperary," "The Devil's Rosary," "When the Angelus is Ringing."
 SCOTT, BENNETT.—"Did You Ever?" "It's All Yours," "The Radium Girl," "Love Birds."
 SCOTT, MAURICE.—"Ever Been Had?"
 SCUDAMORE, LIONEL.—"All's Well," "Moving."
 SELBIT, P. T.—"Very Mixed Bathing," "A Rough Diamond," "R.I.P."
 SERANO, MARCEL.—"Theban Night."
 SETON, HENRY.—"Lucky Jim," "The Blue Stockings."
 SEYLER, CLIFFORD.—"Squibs."
 SEYMOUR, LOUIS J.—"Yes, I Think So."
 SHARPE, DREWSTEAD.—"S Only a Rumour."
 SHAW, GEORGE BERNARD.—"Fanny's First Play."
 SHELL BARRY.—"The Deserter."
 SHELDON, EDWARD.—"Romance."
 SHELLEY, HERBERT.—"The Lass of Dingley Moor."
 SHEPHARD, F. FIRTH.—"Hot and Cold."
 SHERITON, LESLIE.—"Quite So."
 SHIRLEY, ARTHUR.—"The Three Musketeers."
 SHIRLEY, CLAIRE.—"Women and War."
 SHURLEY, GEORGE.—"Search Me," "Passing Show of 1915," "Charlie Chaplin Show."
 SIDNEY, HERBERT.—"The Woman Who Did Tell," "Somewhere in France."
 SIGURJONSSON, JOHANN.—"Eyvind of the Mountains."
 SILVESTRE, P.—"The Vampire."
 SIMONSON, JULES.—"Three Spoonfuls."
 SIMPSON, HAROLD.—"All Women."
 SINCLAIR, FRED.—"Kitty's Hero."
 SLATER, GEORGE M.—"S Only a Rumour."
 SLAUGHTER, WALTER.—"Alice in Wonderland."

- SLEE, NORMAN.—"Nokes Pasha."
 SMART, EDWARD G.—"Another Man Who Stayed at Home."
 SMITH, HAROLD.—"The Old Puritan."
 SMITH, H. B.—"Watch Your Step."
 SMITH, TEMPLE.—"Pleased to Meet You."
 SOMERVILLE, REGINALD.—"A Pair of Two's."
 SPENCE, LEWIS.—"The Provost's Predicament."
 SPRY, FRED.—"Spots."
 STANLEY, VICTOR.—"The Right Stuff."
 STANLEY, HORACE.—"The Son of a Soldier."
 STAYTON, FRANK.—"The Joan Danvers."
 ST. CLAIR, F. V.—"Dear Emeline's Boy."
 ST. CYR, MISS D.—"Countess Coquette."
 STEELE, CHARLES D.—"The Awakening of 'Erb."
 STEFFAN, ERNEST.—"Betty."
 STEPHENSON, MARY.—"The Tenant."
 STEWART, BRENDON.—"To-day and To-morrow."
 STEWART, COLIN McDUGALL.—"Dark Horses."
 STEWART, HENRY.—"The Runaway Jap."
 STEWART, JAMES.—"Parker's Revue" (Call It What You Like, But Don't Swear).
 STEVENS, GEORGE A.—"What an Ass."
 STILES, LESLIE.—"In the Clouds," "Stage Struck."
 STOKES, JOHN.—"A Regular Business Man."
 STRAWLESS, STRATTON.—"An Emergency Case."
 STUART.—"It'll Tickle."
 STUART, CHARLES E.—"All Smiles."
 STUART, DOUGLAS.—"Some Girl," "If You Can't be Good."
 STUART, LESLIE.—"Florodora."
 SUTHERLAND, EVELYN GREENLEAF.—"The Road to Yesterday."
 SUTOR, ALFRED.—"The Triangle."
 SUTTON, TOM.—"I See You."
 SUTTON-VANE, VANE.—"The Blow."
 SWEARS, HERBERT.—"The Unknown Quantity."
 SWINLEY, E. ION.—"Keepers of the Garden."
 SYDNEY, HERBERT.—"The Vicar's Wife."
 SYLVESTRE, P.—"The Medium."
- TAGORE, RABINDRANATH.—"Malini."
 TALBOT, HOWARD.—"A Chinese Honey-moon," "The Arcadians," "The Light Blues," "Vivien."
 TATE, J. W.—"Very Mixed Bathing."
 TAYLER, ALISTAIR.—"Ring Off."
 TAYLOR, IDA.—"Cod."
 TERRISS, E. TELFORD.—"Come In, Miss."
 TERRY, J. E. HAROLD.—"April Fools."
 THACKERAY, ERNEST E.—"All Eyes."
 THERVAL, LAURENCE.—"The Cardinal's Guard."
 THOMAS, BRANDON.—"Charley's Aunt."
 THOMPSON, A. M.—"The Arcadians," "The Dairymaids."
 THOMPSON, FRED.—"To-night's the Night," "Sugar and Spice," "The Lady-Birds," "The Only Girl."
 THORNLEY-DODGE, E.—"The Red Blind."
 THURNAM, DR. ROWLAND.—"Exchange."
 TILGER, JOHN.—"The Swiss Maid," "Did You Ever?" "For King and Country."
 TORQUET, CHARLES.—"Cent Lignes Emues."
 TORRY, E. NORMAN.—"For the Flag we Love."
 TOURS, A.—"The Dairymaids."
 TOWNSEND, MARCHIONESS OF.—"The Monk and the King's Daughter," "A Midnight Meeting."
 TSCHAIKOWSKY, P.—"Pikovaya-Dama" (Pione-Dame, the Queen of Spades).
 TULLOCK, AUGUSTA.—"John Barnett's Millions."
 TURNER, EDWIN.—"All the Nice Girls," "Pretty Darlings."
 TURNER, JOHN HASTINGS.—"Iris Inter-venes."
- TURNER, MARGARET STORRS.—"Extra Special."
 TURNER, T. E.—"Sign, Please."
 TWYFORD, CYRIL.—"Ma."
 UNGER, GLADYS.—"Betty," "Striking."
 URICK, JOHN.—"Love and Duty."
 VACHELL, HORACE ANNESLEY.—"Quinnys," "Searchlights," "The Case of Lady Camper," "Who Is He?"
 VAN DER HEUVAL, GUNTESS.—"Hal-low'en; or The Three Wishes."
 VANSITTART, ROBERT.—"Romance," "Foolery."
 VAYNE, HARRY.—"Hold Your Breath."
 VEBER, PIERRE.—"Le Bonheur."
 VERDI.—"Rigoletto."
 VERHAEREN, EMILE.—"Le Cloître."
 VERNON, HARRY M.—"Mrs. Mason's Alibi," "It Had to be Done."
 VERNON, MAUD V.—"Pan's Meadow."
 WAITE, TED.—"Lights Out, London."
 WALDON, RICHARD.—"Little Tommy Tucker."
 WALDRON, REV. A. J.—"Should They Marry?"
 WALLACE, G. CARLTON.—"The Enemy in Our Midst."
 WALLERTON, MILES.—"How Far a Girl Can Go."
 WALSH, SHEILA.—"Up Boys and At 'Em."
 WALTER, YORIS.—"La Veillée."
 WARD-JACKSON, CHARLES.—"Menari."
 WARREN, T. GIDEON.—"Punctured."
 WATERS, BAY.—"It's a Scream."
 WATSON, MACDONALD.—"The Prize-Winner."
 WESTON, ROBERT.—"Looking Around," "Oh! La, La!"
 WHEELER, G. D.—"The Passing Show."
 WHINYATES, AMY.—"A Royal Rose of Merrie England."
 WHITBREAD, NELLIE.—"An Irishman's Home."
 WHITLOCK, CHARLES.—"The War Baby."
 WHITLOCK, GEORGINA.—"The War Baby."
 WHITMARSH, F. J.—"Midnight."
 WICHELER, FERNAND.—"La Demoiselle de Magasin."
 WILDE, OSCAR.—"A Woman of no Importance."
 WILHELM, C.—"The Vine," "Pastorale."
 WILLIAMS, JACK.—"When Irish Eyes Are Smiling."
 WILLS, F.—"The Only Way."
 WILLS, W. G.—"A Royal Divorce."
 WILMOTT, CHARLES.—"Venus, Ltd.," "Stage Struck."
 WILSON, ALAN.—"The Child of Kwasind."
 WILSON, A. PATRICK.—"Bauldy."
 WILSON, CHRISTOPHER.—"Haji."
 WIMPERIS, ARTHUR.—"Passing Show of 1915," "The Girl in the Taxi," "If Knot, Why Knot?" "The Arcadians," "Oh! Be Careful," "Bric-a-Brac," "Vivien."
 WOGAN, JUDITH.—"Home Rule."
 WOLF, PIERRE.—"Dieu! Que les Hommes Sont Bêtes."
 WOOD, HADYN.—"Tina."
 WOOD, J. HICKORY.—"Wild Buffaloes."
 WOOD, FANNY MORRIS.—"Courtship, Ancient and Modern."
 WOODYVILLE, ERNEE.—"S'Nice."
 WOLF, ADOLF.—"Silly Sally."
 WORRALL, LECHMERE.—"High Spirits."
 WRIGHT, HUGH E.—"Ducks and Quacks."
 WRIGHT, LAWRENCE.—"Very Mixed Bathing," "High Explosives."
 WYLIE, LAURI.—"Shooting a Tiger," "Bric-a-Brac."
 WYNNE, HARRY.—"Stage Struck."
 WYNTER, PAUL.—"Ma."
 YUILL, A. W.—"Birds of Passage."
 ZILLWOOD, LEILA.—"The Broken Rosary."
 ZLATOGOR, MAXIME.—"For Serbia."

OBITUARY.

- Abrahams, Morris, Aged 85. October 15.
 Adams, Alexander. (Adam Alexander.) Aged 82. December 2.
 Adams, William Robert. January 21.
 Allen, Ed. D. Aged 54. February 13.
 Allen, H. J. Aged 78. April 11.
 Anderson, James. Aged 72. January 15.
 Ascot, George (George Harding May.) June 28.
 Bacon, Francis Geoffrey Everard James. Aged 18. November 13.
 Ball, Meredith. Aged 77. February 22.
 Bardsley, Joseph Edwin Johnson. Aged 43 August 23.
 Barrett, Arthur James. Aged 68. July 23.
 Beere, Mrs. Bernard. Aged 59. March 25.
 Benedict, Lieutenant Albert Edward. December 16.
 Berlin, Amelia. Aged 79. February 7.
 Berry, James. August 1.
 Bianchi, William Michell Aged 74. November 3.
 Bird, Henry R. Aged 73. November 21.
 Bird, Willie. August 9.
 Bissett, Robert. Aged 68. February 28.
 Blakeley, James. Aged 42. October 19.
 Bodie, Albert E. Aged 25. April 1.
 Boulton, Charles. June 26.
 Boyd, Clara. Aged 64. April 11.
 Braemar, Will. Aged 33. November 21.
 Bradley, Herbert. August 12.
 Brabby, Mary Ellen. Aged 60. February 21.
 Brennan, Maude. January 8.
 Brewer, Jack. Aged 25. June 14.
 Brewster-Shinton, John. March 17.
 Brooke, Mrs. E. H. Aged 80. December 19.
 Broughton, Mabel Phyllis. March 17.
 Brown, Maria. March 20.
 Browne, Maude Violet. (Violet Kenyon.) Aged 38. July 4.
 Bunch, Maria Clara. June 7.
 Burgess, Fred. Aged 71. August 19.
 Burrows, John. Aged 58. February 1.
 Burton, Ainslie. Aged 43. November 22.
 Burton, Jack. November 22.
 Campbell, Mrs. Ida. February 28.
 Cartwright, Charles. Aged 64. May 25.
 Chapman, R. L. January 26.
 Christian, Albert. June 16.
 Clemart, W. H. (W. H. Cartmell.) Aged 49 July 23.
 Clements, Walter. Aged 48. March 21.
 Clifford, Clifford. (W. Clifford Day.) February 16.
 Clitheroe, W. L. January 3.
 Collins, Harry. Aged 60. July 28.
 Collins, Will. Aged 39. June 17.
 Colcna, Josephine. (Mrs. Clifford Marie.) June 18.
 Conlin, Harry. (Patrick Heffernan.) June 10.
 Conlin (Coleman), Rosie. April 30.
 Constant, Charles. (C. M. Sofiano.) June 2.
 Cooke, J. William. Aged 79. March 28.
 Coonan, Richard. Aged 27. November 28.
 Cooper, Sidney Bolingbroke. Aged 59. March 24.
 Copland, Charles June 27.
 Cregan, Moira. (Mrs. A. B. Imeson.) Aged 35. July 8.
 Croker-King, Lieutenant-Colonel. Aged 73 April 10.
 Cummings, Dr. W. H. Aged 84. June 6.
 Dallas, J. J. Aged 62. August 24.
 D'Alroy, Evelyn. April 29.
 Dare, Dorothy. (Mrs. Bert Rex.) May 15.
 Dearmer, Mrs. Percy. Aged 43. July 11.
 Debnam, Stuart. Aged 45. October 7.
 de Frece, Maurice. Aged 75. December 13.
 Denny, W. H. Aged 62. August 31.
 de Yonson, Carlotta. October 7.
 Dodds, H. H. Aged 59. September 4.
 Donohoe, Alfred. April 4.
 Donovan, Ruby. (Mrs. Bert E. Ward.) February 10.
 Drake, Thomas. February.
 Dwyer, John Michael. (John Harvey.) Aged 82. May 22.
 Earle, Fred. February 24.
 Edmunds, Winnie. April 3
 Edmonds, William Wandby. (Willie Leigh.) August 16.
 Edwardes, George. Aged 63. October 4.
 Edwards, Ned. December 17.
 Elbourne, Percy. July 29.
 Elliman, Molly. March 31.
 Eplett, Fred. February.
 Estcourt, Arthur (Romer). October 6.
 Fernandez, James. Aged 80. July 13.
 Fitzdavis, Edward Robert. Aged 80. July 19.
 Forman, Edmund. January 31.
 Forster, Kate Aged 54 February 5.
 Forsyth, Neil. Aged 49. April 29.
 Fossett, Mrs. Robert, sen. Aged 56. September 18.
 Fox, George. Aged 52. December 16.
 Frohman, Charles. Aged 55. May 7.
 Fuller, Herbert. August 12.
 Gammon, Barclay. Aged 48. June 2.
 Garrick, Harry. Aged 42. March 24.
 Geretti, Edith. January 7.
 Gilbert, George. Aged 58. April 7.
 Ginnett, Annie. June 15.
 Goldsmith, Ina. May 9.
 Goodricke, Francis. Aged 78. August 9.
 Goodson, Mrs. January 21.
 Graves, Thomas. December 20.
 Greene, Edwin. Aged 58.
 Green, George. Aged 54. November 17.
 Griffiths, Albert John. Aged 38. June 25.
 Hamer, Reginald J. Aged 36. July 29.
 Hamilton, John McLannechan. Aged 47. September 4.
 Hamilton, Sydney. Aged 51. January 16.
 Harcourt, Marie. October 1.
 Hargreaves, Nellie. June 30.
 Harrison, William George. Aged 43. October 12.
 Hart, J. D. November 30.
 Haynes, T. P. Aged 65. February 16.
 Healy, Thomas Alexander. Aged 74. February 11.
 Heamley, Rev. R. M. June 28.
 Heaton, Helen Grace. (V. Leslie.) June 11.
 Hewitt, Charles. November 27.
 Hill, Percy. Aged 23. October 20.
 Hodgson, Lilian Jeanette (Davison). Aged 35. April 18.

Hodgini (Edward Hodges). August.
 Holles, Jane. Aged 84. January 24.
 Holmes, Thomas Weekes. March 5.
 Holmes-Graham, John. April 22.
 Hope, Julia. December 11.
 Hope, Kate. January 1.
 Howard, Stanley (Sam Harris). Aged 46.
 August 7.
 Howell, James. December 1.
 Hughes, Kent. Aged 24. October 6.
 Huntley, Frank V. (Albert Victor Nugent.)
 March 10.
 Hutt, Bob. (Robert Alfred Priestley.) Aged
 42. March 16.
 Hutton, James W. (Fred Young.) Aged 38.
 October 6.
 Iles, George. March 8.
 Inch, Reuben. May 31.
 Irving, Minnie Gertrude. Aged 30. October 22.
 Jacques, Frederic. Aged 51. July 7.
 Jarvis, Margaret Bridget (Vi. Ward). January
 8.
 Jefferson, Lucy. April 15.
 Jennings, Jack. October 7.
 Jessop, George H. March 21.
 Johnson, Ted. Aged 33. February 26.
 Keand, Arthur. Aged 62. January 27.
 Kerlston, Mrs. February 18.
 King, William. February 18.
 Kitchen, Mrs. Emma Elizabeth. Aged 80.
 January 5.
 Klein, Cecil. Aged 39. May 14.
 Klein, Charles. Aged 48. May 7.
 Lake, Sarah Elizabeth. March 5.
 Lee, Thomas. September 24.
 Leigh, Mrs. Henry. Aged 90. November 20.
 le Maistre, Helier. January 16.
 Lesingham, Henry. Aged 90. October 21.
 Levi, Edgardo. Aged 49. March 3.
 Lewis, Robert Edward Bates. (Herbert Fuller).
 Aged 40. August 12.
 Linden, Ardene. November 5.
 Loates, Violet Adela Josephine. (Violet
 Stockdale.) Aged 21. July 6.
 Lyttleton-Holyoake, Lucy. October 20.
 Macdonald, J. F. January 6.
 Mackay, Robert. April 25.
 Maltby, Mara. March 4.
 Manning, James E. Aged 53. April 25.
 Matthews, William Frederick. Aged 85. June
 30.
 McCann, Jack. May 1.
 Meade, Clara. Aged 79. February 28.
 Mellon, George. March 4.
 Meyer, Louis. (Louis Meyer Moniat.) Aged
 44. February 1.
 Miller, Dolly. (Dolly Dene.) September 6.
 Milton, Arthur. Aged 51. March 24.
 Mitford, "Jack." (Louise Gertrude Laidman.)
 April 15.
 Montagu, Will. September 16.
 Montefiore, Isabel. June 2.
 Morella, Mrs. Aged 53. April 5.
 Moody, Andrew. February 19.
 Mulhall, Marian. Aged 27. April 21.
 Murray, Mrs. Alfred. (Theresa Stanley.)
 March 15.
 Murphy, Mrs. September 17.
 Neeves, Reginald Thomas Edward. Aged 28.
 February 25.
 Norton, Edith Slack. July 2.
 Nugent, Robert Alexander. Aged 33. April 17.
 Nugent, Walter B. August 8.
 O'Connor, Nellie Madigan. May 19.
 Ogden, Bedford J. January 8.
 Oliver, Emily. (Mrs. Tom Waters.) Decem-
 ber 2.

Parker, Leslie. Aged 39. July 8.
 Parr, John Frederick. Aged 54. March 5.
 Paterson, Arthur. April 26.
 Phillips, Lily. (Doreen Douglas.) June 25.
 Phillips, Stephen. Aged 50. December 9.
 Pile, George. Aged 53. April 23.
 Platt, Fred (Terry). September 1.
 Pole, Vera. Aged 30. March.
 Poole, Lily. April 11.
 Powell, Orlando. March 17.
 Rachel, Lydia. June.
 Ranier, Edward. September 5.
 Rawson, Frances Ann. Aged 89. November 9.
 Raynham, Walter. Aged 72. March 8.
 Relph, Mary. May 6.
 Renad, Lilian. (Mrs. Syd. Crossley.) May 7.
 Renaut, F. W. February.
 Rhodes, Albert E. July 8.
 Richardson, G. A. February 22.
 Rignold, H. H. April 23.
 Riley, Herbert Cecil. Aged 25. January 20.
 Round, Oliver John. Aged 33. February 4.
 Royston, Ada. (Mrs. Phil Davey.) September
 16.
 Rumsey, W. Aged 68.
 Samuels, Dave. May 7.
 Sante, Mrs. Frank. (Marie Craig.) April 21.
 Savoy, Mayne. Aged 23. April 25.
 Scott, Emily. (Mrs. Brandon Ellis.) Aged 83.
 November 1.
 Shea, Frank. August 12.
 Sidonie, George. (George Charles Withey.)
 Aged 56. March 4.
 Silverthorne, E. W. Aged 44. April 16.
 Simmons, Benjamin Thomas. Aged 78. Feb-
 ruary 24.
 Smith, F. J. Aged 64. March 22.
 Smythe, Edwin. August 22.
 Sommerlad, W. Aged 61. December.
 Stanley, Theresa. (Mrs. Alfred Murray.) Aged
 22. March 15.
 Starr, G. O. Aged 66. September 8.
 Stevenson, Edwin. December 5.
 Stewart, Harry. Aged 73. September 11.
 Stone, Winifred. July 4.
 Stuart, Harriet Margaret. March 12.
 Summers, W. O. August.
 Sweet, Lily. November 22.
 Sylvia, Vera (Palgrave). August 10.
 Syms, Algernon. Aged 71. February 11.
 Tanner, James T. Aged 57. June 18.
 Taylor, John. October 29.
 Terry, Will. (John William Banyard.) Aged
 36. May 4.
 Thomas, Addison. August 4.
 Thorne, Clara. Aged 64. December 25.
 Tronson, Jerome. Aged 43. December 16.
 Ugo, Nance. November 12.
 Unett, Hannah. Aged 50. April 16.
 Vallus, Henry. January 11.
 Wainwright, Albert. September 28.
 Wallace, H. R. February 8.
 Waller, Lewis. Aged 45. November 1.
 Walsh, Richard Graham. Aged 29. March 21.
 Ward, John. November 22.
 Weathersby, Richard. Aged 56. November 27.
 Webb, Mary. (Mrs. Augustus Cramer.) August
 28.
 Weldon, Charles. Aged 85. January 21.
 Wells, H. G. P. February 1.
 West, Billy. (William West Bull.) Aged 82.
 September 14.
 Willard, E. S. Aged 62. November 9.
 Williams, Arthur. Aged 71. September 15.
 Williams, Billy. Aged 37. March 13.
 Williams, Lionel Percy. Aged 35. May 7.

Williams, Mrs. Oswald. (Winifred La Barte.)
 Aged 31. February 5.
 Willmer, John. Aged 60. January 5.
 Wilson, H. Lane. January 8.
 Winecup, James (Walsh). July.

Wood, Mrs. John. Aged 83. January 11.
 Woodhouse, W. February 21.
 Wright, Harry. Aged 64. June 5.
 Wright, Sidney Edwin. Aged 62. December 5.
 Whyte, Doris. Aged 26. October 16.

ROLL OF HONOUR.—KILLED IN THE WAR.

Alexander, Harry.
 Armstrong, Lieutenant Henry Louis.

Birch, Corporal Herbert Trenly.

Carlton, Lawrence.
 Cattley, Clive.
 Chapin, Harold
 Colman, S. G.
 Crosby, Bradford.

Dartnell, Lieutenant Wilbur.
 Day, Alfred E.
 Dennys, Lieutenant Kenneth.
 du Maurier, Lieut.-Colonel Guy.

Foote, William.

Grove, Lawrence.

Hammond, 2nd Lieutenant Frederick Robert.
 Hampson, John.
 Holmes-Gore, Captain Arthur.

Knowles, John.

Lowder, Lancelot.

Mackinder, Lionel.
 Mason, 2nd Lieutenant Edward.
 McClelland, Laurence.
 Milward A.
 Mundill, Victor.

Owen, Meredyth.

Paterson, Sergeant Arthur.
 Powell, Will.

Russell, R. W.

Sanger, Eddie.
 Struthers, Lieutenant Guy.

Trail, Richard.
 Tritschler, Henry Joseph.

Venning, Captain Gerald.

Watt, 2nd Lieutenant Basil H.



THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT
REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1914, AND
NOVEMBER 30, 1915.

In cases where pieces have been presented previously to production in New York, the casts given are those of the New York productions.

ABE AND MAWRUSS, comedy, in three acts,
by Montague Glass and Roi Cooper Megrue
(a sequel to "Potash and Perlmutter").
Produced by A. H. Woods.—Republic, New
York, October 21.

Abe PotashBarney Bernard
Mawruss PerlmutterJulius Tannen
Marks PasinskyLee Kohlmar
Rosie PotashMme. Cottrelly
Irma AndrieffClaiborne Foster
Ruth PerlmutterLouise Dresser
A. WaiterRobert Gibson
KatieAmy Sumers
Mozart RabinerLeo Donnelly
Boris AndrieffFred H. Speare
Henry S. WolfJames Spotswood
Mrs. B. GansCorinne Riely Barker
Mr. B. GansWalter Horton
Sol KlinglerCarl Hartberg
Mrs. Sol KlinglerKatherine De Barry
Miss KlinglerMignon Hood
Leon SammetJoseph Redman
Mrs. SammetFeriike Boros
Mr. KayeW. S. Ely
Mrs. KayeAlice Endres
Miss KayeJeanette Marshall
Mr. GeigermanDore Rogers
Mrs. GeigermanMona Morgan
Dr. EichendorferStanley Jessup
Mr. FixbergEdwin Maxwell
Senator MurphyRobert E. Homans
Miss CohenGrace Fielding
SidneyJack Kennedy
A. J. RedmondArthur Hurley

ADELAIDE, play, in one act. Translated and
adapted by David Bispham from the Ger-
man of Hugo Muller. Produced by David
Bispham.—Harris, New York, October 21.

Ludwig von BeethovenDavid Bispham
Herr RudolpheGraham Harris
ClaraIdelle Patterson
FranzHenri Barron
Frau SepherlKathleen Coman
AdelaideMarie Narelle

ADVENTURE OF LADY URSULA, THE,
romantic comedy, in four acts, by Anthony
Hope (revival). Produced by Joseph Brooks
at the Maxine Elliott, New York, March 1.

Sir George SylvesterMontague Love
Earl of HassendenRobert Whitworth
The Rev. Mr. BlimboeCecil King
Mr. DentCampbell Gullan
Mrs. CastletonCharles Coleman
Sir Robert CliffordFrederick Macklyn
Mr. WardLeslie Austen
Mr. DevereuxEdward Martyn
QuiltonWilliam Giffard
MillsLeslie Rycroft
ServantEric Snowden
Dorothy FentonVirginia Fox Brooks
Mrs. FentonAnnie Esmond
Lady Ursula Barrington. Phyllis Neilson-Terry

ALICE IN WONDERLAND, a fantastic play,
in three acts and eight scenes, dramatised
by Alice Gerstenberg from Lewis Carroll's
"Alice in Wonderland" and "Through the
Looking Glass." Music by Eric Delamater.
Staged by W. H. Gilmore. Produced by

Alice in Wonderland (cont.).

the Players' Producing Company.—Booth,
New York, March 23.

Rev. Lewis CarrollFrank Stirling
AliceVivian Tobin
Red QueenFlorence LeClercq
White QueenBernice Golden
White RabbitTommy Tobin
Humpty DumptyAlfred Donohoe
GryphonFred W. Permain
Mock TurtleGeoffrey Stein
Mad HatterGeoffrey Stein
March HareFred W. Permain
DormouseJ. Gunnis Davis
Frog FootmanWalter Kingsford
DuchessKenyon Bishop
Cheshire CatAlfred Donohoe
King of HeartsFrederick Annerly
Queen of HeartsWinifred Hanley
Knave of HeartsFoxhall Daingerfield
CaterpillarWalter Kingsford
Two of SpadesJoe Barlow
Five of SpadesW. Ross
Seven of SpadesJohn A. Rice

ALIEN, THE, play, by Mrs. Paul Turner and
Mrs. Creighton.—Mt. Vernon, March 22.

ALL OVER TOWN, piece, in two acts and
nine scenes, lyrics by Harry B. Smith, book
by Joseph Santley, and music by Silvio
Hein.—Shubert, New Haven, Conn.,
April 26.

ALONE AT LAST, operetta in three acts, by
Franz Lehar. Book by Dr. A. M. Willner
and Robert Dodanzky. Adapted from the
German "Endlich Allein," by Edgar Smith
and Joseph Herbert. Additional lyrics by
Matthew Woodward. Produced by the
Shuberts, Shubert, New York, October 19.

MorelS. Paul Veron
Hans KettererEd. Mulcahy
A. WaiterJames Georgi
A GuideFrank C. Sparling
Count Max SplenningenHarry Conor
Count WilligardRoy Atwell
Dolly CloverdaleMadame Namara
Mrs. Phoebe CloverdaleElizabeth Goodall
Baron Franz von Hansen

John Charles Thomas

Tilly DachauJose Collins
Von FlambergHerold Everts
RudimanWalter Croft
BondiGene Hamilton
Yvonne EverettBarbara Schaefer
Mrs. JeffryMildred Bronell
Von MannheimGeorge Vogner
Professor DinglebenderCharles Guidion

ANDROCLES AND THE LION, four-act fable,
by Bernard Shaw. Presented by Gran-
ville G. Barker.—Wallack's, New York,
January 27.

The EmperorWalter Creighton
The CaptainIan MacLaren
AndroclesO. P. Heggie
The LionPhil Dwyer
LentulusHorace Braham
MetellusWright Kramer
FerroviusLionel Braham
SpinthoArnold Lucy

Androcles and the Lion (cont.).

The Centurion Ernest Cossart
 The Editor Eric Blind
 The Call Boy Cecil Cameron
 Secutor J. H. Greene
 Flavianus Gerald Hamer
 The Menagerie Keeper Edgar Kent
 The Slave Driver Hugh McKrae
 Magaera Kate Carlyon
 Lavinia Lilah McCarthy

ANGEL IN THE HOUSE, THE, fantastic comedy in three acts, by Eden Phillpotts and Basil Macdonald Hastings. Produced by Arnold Daly.—Fulton Theatre, New York, November 8.

The Hon. Hyacinth Petavel Arnold Daly
 Sir Rupert Bindloss, Bt. George Giddens
 Basil Malet Eugene O'Brien
 Lieut. Count Pietro Rossi Effingham Pinto
 Robert Percival T. Moore
 Lady Sarel Hilfa Spong
 Lallie Alma Tell
 Joan Lorraine Frost

ANOTHER INTERIOR, gastronomic allegory. Presented by the Washington Square Players.—Bandbox Theatre, New York, February 19.

ANOTHER MAN'S SHOES, play, by Laura Hinckley and Mabel Ferris.—Northampton, Mass., October 18.

ANTICK, THE, produced by the Washington Square Players.—Bandbox Theatre, New York, October 4.

John Hale Holland Hudson
 Rev. Jonas Boutwell Robert Strange
 Cassandra White Josephine A. Meyer
 Myrtle Florence Enright
 Julie Bonheur Lydia Lopokova
 Raoul Spalding Hall
 Drum Major Malcolm McKinnon
 Boy Josephine Nivesson
 King William the Conqueror Billy

APRIL, one-act play, by Rose Pastor Stokes. Produced by the Washington Square Players.—Bandbox Theatre, New York, May 7.

ARMS AND THE MAN, revival of the comedy, in three acts, by George Bernard Shaw.—Park, New York, May 3.

Captain Bluntschli Arnold Daly
 Major Petkoff George Giddens
 Major Sergius Saranoff Montagu Love
 Nicola Stanley Dark
 Officer Charles Laite
 Catherine Petkoff Anne Sutherland
 Raina Petkoff Doris Mitchell
 Louka Fania Marinoff

AROUND THE MAP, musical comedy, in three acts, by C. M. S. McClellan, music by Herman Finck. Produced by Klaw and Erlanger.—New Amsterdam, New York, November 1.

Impikoff William Norris
 Maharajah of Gginggs Gaboo.

Count de Gal. } G. Pitkin
 Champion Amateur Boxer }
 Ludovici Sacarappa Arthur Klein
 Toto De Beers P. O'Malley Jennings
 Pearly Rheinstein Tyler Brooke
 Hippolyte Boun Irving Brooks
 Pierre Edwin Wilson
 M. Alphonse Freddy Nice
 M. Gustave Bob C. Adams
 Boy }
 Page Boy } Irving Crose

Jacqueline Bonheur Else Alder
 Lulu Cachou Georgie O'Ramey
 Madame Kapinski Hazel Cox
 Louise Marjorie Gateson
 Phrynnette Flora Crosbie
 Doorkeeper W. W. Jones

ASHES, sketch, by Percy Fendall. Produced by Mrs. Langtry.—Colonial, New York, November 29.

AT THE BALL, musical comedy, by Philip Bartholomew, Alice Gerstenberg, and Silvio Hein. Produced at the Van Curler Opera House, Schenectady, New York, December 12, 1914.

BACK HOME, comedy, in three acts, by Bayard Veiller, founded on Irving S. Cobb's "Back Home" Stories, and produced by Selwyn and Company.—Cort, Atlantic City, N.Y., June 21; Plymouth, Boston, October 9; George M. Cohan's Theatre, New York, November 15.

Banjamin Bisbee Barbee Wallace Owen
 Mary Marion Lee
 Jefferson Davis Pointdexter

Willis P. Sweatnam
 Sally Priest Phoebe Foster
 Judge Priest John Cope
 J. W. Wayne Charles B. Wells
 Cassius Nash Richard Hale
 Florence Hardin Miriam Doyle
 Sheriff Suggs Kenneth Miner
 Hank Smathers Bert B. Melville
 Robert Carter Sydney Booth
 Mink Satterfield Robert M. Middlemas
 Buddy Fred Goodrow
 Minnie Violet Howard
 A Circus Billposter George Andrews
 Dr. Smith Harry MacFayden
 Shelby Johnson Donald Harold
 Joe Johnson Patrick Shannon
 Jim Satterfield Robert M. Middlemas
 Edward West Wilson Reynolds
 Gideon Gill Theodore Hamilton
 Steve William J. Groes
 Clerk of Court John Hodgson
 Court Attendant Donald Harold
 Judge Winston Charles P. Moore

BALANCE, THE. See "The Desert Isle."

BANNOCK MYSTERY, THE, play, in four acts, by Brandon Tynan, founded on Arthur B. Reeve's detective stories of "The Bannock Mystery."—Parson's Theatre, Hartford, Conn., May 24.

BALANCE, THE. See "The Desert Isle."

BANNOCK MYSTERY, THE, play, in four acts, by Brandon Tynan, founded on Arthur B. Reeve's detective stories of "The Bannock Mystery."—Parson's Theatre, Hartford, Conn., May 24.

BARGAIN, THE (produced in England, 1914, as "The New Shylock"), drama, in four acts, by Herman Scheffauer. Produced by Messrs. Shubert.—Comedy, New York, October 6.

Sarah Lusskin Dorothy Donnelly
 Sam Lusskin Forrest Winint
 Rebecca Lusskin Josephine Victor
 Simon Lusskin Louis Calvert
 Leonard Scribner Eugene O'Brien
 A Young Man Charles Mather
 A Little Girl Blanche Burns
 Louis Scribner John Flood

BEHOLD THY WIFE, play, by William Harlowe Briggs. Produced by Henry W. Savage.—National Theatre, Washington, November 1.

BEVERLEY'S BALANCE, comedy, in three acts, by Paul Kester. Presented by Margaret Anglin (James Shesgrin, manager).—Lyceum, New York, April 12.

Watt Dinwiddie Pedro de Cordoba
 Murphy Harry Barfoot
 Mrs. Maria Randolph Mrs. Charles G. Craig
 Beverly Dinwiddie Miss Anglin
 J. Courtland Redlaw William Boyd
 Mrs. Redlaw Ruth Holt Boucicault

BLANCHETTE, by Eugène Brieux. Produced by the French Drama Society.—Century Lyceum Theatre, New York, December 14, 1914.

Rousset Claude Benedict
 Le Cantonnier R. Faure
 Le Père Morillon Mr. Valery
 Auguste Morillon Jose Ruben
 M. Galoux Angelo Louys
 Georges Galoux Georges Jeffroy
 Un Voiturier Mr. Lambert

Blanchette (cont.).

Blanchette Mme. Yorska
 Mme. Roussel Jenny Diska
 Lucie Galoux Beatrice Patricia
 Mme. Jules Miss Lambert

BLINDMAN'S BUFF, one-act piece. Presented by Willard Mack.—Palace, New York, April 19.

BLUE ENVELOPE, THE, three-act farce, by Frank Hatch and Robert Homan.—Columbia, Washington, D.C., March 8.

BLUE PARADISE, THE, a musical play, by Edgar Smith, based on a Viennese operetta in a prologue and two acts. Produced by the Messrs. Shubert.—Apollo, Atlantic City, June 10; Casino, New York, August 5. German book by Leo Stein and Bela Jenbasch, music by Edmund Eysler, additional numbers by Sigmund Romberg, lyrics by Herbert Reynolds.

Mizzi Vivienne Segal
 An Officer James Billings
 The Meister William Belton
 A Lady Guest Carolyn Burke
 A Diner Guest Eugene Hohenwart
 Franz, a waiter Otto Schrader
 Josef Stransky Walter Armin
 Hans Walther Robert G. Pitkin
 Justus Hampel Teddy Webb
 Rudolph Stoeger Cecil Lean
 A Tourist James Billings
 Head Waiter Charles Holly
 Head Porter Otto Schrader
 Second Porter William Belton
 Hazel Jones Cleo Mayfield
 Gaby Vivienne Segal
 Rudolph Oberdorfer Ted Lorraine
 Director of Hotel Joseph Dillon
 Second Tourist Frank Wayne
 Third Tourist Richard Melbourne
 Mrs. Gladys Wynne Frances Demarest
 Page Boy Carrie De Noville
 Vera Hattie Burks
 Baron Von Schlegan James Billings
 Chef Eugene Hohenwart
 Baroness Von Schlegan Carolyn Burke
 Countess Von Schwartzkoff Bunty Davidson
 Countess Von Houssnan Betty Barclay
 Baroness Von Hahn Gertrude Harrison
 Waitress Gypsy O'Brien

BOMB, THE, sketch played by Wilton Lackaye and company.—Palace, New York, June 15.

BOOMERANG, THE, comedy, in three acts, by Winchell Smith and Victor Mapes. Presented by David Belasco.—Playhouse, Wilmington Del, April 5; Broadway, Long Branch, August 2; Belasco, New York, August 10.

Dr. Gerald Sumner Arthur Byron
 Budd Woodbridge Wallace Eddinger
 Preston De Wit Gilbert Douglas
 Heinrich Richard Malchien
 Hartley William Boag
 Mr. Stone John Clements
 Virginia Xelva Martha Hedman
 Grace Tyler Ruth Shepley
 Marion Sumner Josephine Parks
 Gertrude Ludlow Dorothy Megrew
 Mrs. Creighton Woodbridge Harriet Otis Dellenbaugh

BROTHER MASONS, farce, by A. Seymour Browne and Harry Lewis. Produced by H. H. Frazee.—Atlantic City, August 16.

BUBBLE, THE, comedy, in three acts, by Edward Locke. Staged by Robert Milton. Produced by the Messrs. Shubert.—Schenectady, January 18; Booth, New York, April 5.

Gustave Muller Mr. Mann
 Emilia Muller, his wife Madame Mathilde Cottrelly
 Rose Muller, their daughter Laura Walker
 Richard Graham Harrison Ford
 Joseph Mahlen Henry Mortimer

CANDIDA, comedy, in three acts, by George Bernard Shaw. Revived by the Garrick Producing Company.—Park Theatre, New York, May 21.

Eugene Marchbanks Arnold Daly
 Rev. James Mavor Morell Montagu Love
 Mr. Burgess George Giddens
 Lexy Mill Charles Laite
 Candida Hilda Spong
 Prosperine Doris Mitchell

CAPTAIN BRASSBOUND'S CONVERSION. Revival of George Bernard Shaw's play.—Neighborhood Playhouse, New York, May 1.

Drinkwater Galwey Herbert
 Rankin Ernest G. Cove
 Hassan Jay Ellims
 Lady Cicely Gertrude Kingston
 Sir Howard Hallam Thomas Louden
 Captain Brassbound Ross Canmer
 Muley David Goldstein
 Marzo Wilton Ross
 Redbrook Stanley Groome
 Johnson Robert Whitworth
 Osman Frank J. Gregory
 Sidi El Assif Irving Pichel
 Cadi El Kintafi Fejia Agadir
 An American Bluejacket Jay Ellims
 Captain Kearney, U.S.N. John Daly Murphy

CAUGHT WITH THE GOODS, play, by William M. Farrell.—Empire Theatre, Syracuse, June 28.

CELEBRATED CASE, A (revival), melodrama, in four acts and a prologue in two scenes, by D'Ennery and Cormon. Produced by Charles Frohman and David Belasco.—Empire, New York (originally produced in America in 1878 with Chas. Coghlan as Jean Renaud), April 7.

PROLOGUE.

Count d'Aubeterre Frederic de Belleville
 Jean Renaud Otis Skinner
 Lazare Robert Warwick
 Denis O'Rourke N. C. Goodwin
 The Corporal Walter F. Scott
 The Seneschal of the Village of Montagne George Alison

Captain in the King's Own John Warnick

Madeleine Renaud Helen Ware

Adrienne Renaud Mimi Yvonne

Martha Beverly Sitgreaves

PLAY.

Duke d'Aubeterre Frederic de Belleville
 Count de Mornay Robert Warwick
 Viscount Raoul de Langey Eugene O'Brien
 Jean Renaud Otis Skinner
 Denis O'Rourke N. C. Goodwin
 Adrienne, Duke d'Aubeterre's adopted daughter Ann Murdock
 Valentine de Mornay Florence Reed
 Duchess d'Aubeterre Minna Gale Haynes
 Chanoinesse, College d'Hyeres Elita Proctor Otis

CHIEF, THE, comedy, in three acts, by Horace Annesley Vachell. Produced by Charles Frohman, Inc.—Empire, New York, November 22.

The Earl of Yester John Drew
 Lord Arthur Wrexham Echlin Gayer
 Derek Waring George Graham
 Trinder Walter Soderling
 Thomas William Barnes
 Cynthia Vansittart Laura Hope Crews
 Daphne Kenyon Consuelo Bailey
 Mrs. Bergus Katherine Stewart
 Emily Bergus Thais Lawton

CHILDREN OF EARTH, play of New England, by Alice Brown. (The £2,000 prize play.) Produced by Winthrop Ames.—New Shubert Theatre, New Haven, Conn., January 5; Booth Theatre, New York, January 12.

Mary Ellen Barstow Effie Shannon
 Aaron Barstow Herbert Kelsey
 Anita Barstow Olive Wyndham
 Peter Hale A. E. Anson
 Jane Hale Gilda Varesi

DELINQUENTS, THE, play, by Katherine Browning Miller and Allena Kanka.—Westchester Theatre, Mount Vernon, May 10.

DEPTHS OF PURITY, THE, drama, in one act, by Butler Davenport.—Bramhall Playhouse, New York, November 17.

DESERT ISLE, THE, afterwards re-named *The Balance*, comedy, by Paul Kester.—Academy, Baltimore, April 5.

DEVIL'S WORKSHOP, THE, play, by Augustin Glassmore.—Poli Scranton, Pa., July 5.

DICKY BIRD, THE, comedy, in one act, by Harvey O'Higgins and Harriet Ford. Produced by the Modern Play Company.—Park Theatre, New York, February 19.

Mrs. Griffiths Mary Shaw
Richard P. Bowen Stephen Wright
Emily Chrystal Herne
Hedwig Marie Hudson

DISCOVERY, THE, one-act piece, by Edgar Allan Woolf. Rose Coghlan in the principal part.—Orpheum, New York, January 25.

DIVINE FRIEND, THE, Biblical play, by Charles Phillips.—Columbia, San Francisco, October 18.

DOCTOR'S DILEMMA, THE, comedy, in five acts, by Bernard Shaw. Produced by Granville G. Barker.—Wallack's, New York, March 26.

Sir Colenso Ridgeon Ian Maclaren
Sir Patrick Cullen Lionel Braham
Sir Ralph Bloomfield-Bonington.. O. P. Heggie
Mr. Cutler Walpole Arnold Lucy
Dr. Blenkinsop Edgar Kent
Dr. Schutzmacher Wright Kramer
Louis Dubedat Nicholas Hannen
Redpenny Reynold Evans
The Newspaper Man Ernest Cossart
Mr. Danby Walter Geer
A Waiter George Carr
Jennifer Lillah McCarthy
Emmy Kate Carlyon
Minnie Tinwell Eva Leonard-Boyne

DRAMATIST AT HOME, THE, one-act play. Played by Elsie Ferguson and William Courtleigh, Actors' Fund Matinée.—Century Theatre, New York, January 29.

DRIVEN, comedy, in four acts, by E. Temple Thurston. Produced by Chas. Frohman.—Empire, New York, December 14, 1914.

J. H. Staffurth, M.P. Charles Bryant
Captain Furness Leslie Faber
Sir William Medicott, M.D. Lumsden Hare
A. F. Maudslay, M.D. T. W. Percyval
Passby-Evans, M.S. Arthur Greenaway
Usher Fred Goodwins
Diana Staffurth Alexandra Carlisle
Barbara Staffurth Haidee Wright
Holton Rita Otway

DUKE OF KILLICRANKIE, THE, revival of the comedy by Robert Marshall.—Lyceum, New York, September 6.

Duke of Killierankie W. Graham Browne
Henry Pitt-Welby, M.P. Ferdinand Gottschalk
Ambrose Hicks Francis Redford
Alexander Macrayne Jock McGraw
Butler Horton Cooper
Footman Leon Brown
Mrs. Mulholland Marie Tempest
Countess of Pangbourne Kate Sergeantson
Lady Henrietta Addison Mary Forbes
Mrs. Macbayne Mercita Esmonde

DUST OF THE ROAD, one-act play, by Kenneth Sawyer Goodman. Irish Players.—Bandbox Theatre, New York, June 1.

EGMONT, tragedy, in five acts, by Goethe. Produced by the Irving Place Players, under the direction of Rudolf Christians.—Metropolitan Opera House, New York, April 20.

Graf Egmont, Prince of Gaure Rudolf Christians
Wilhelm of Orange Ernst Holzengel
Duke d'Alba Heinrich Marlow
Ferdinand, his son Hans Unterkircher
Richard, his secretary Max Juergens
Silva Ernst Robert
Gomez Heinrich Falk
Clarchen Ilse Wehrmann
Her Mother Lotte Fraedrich
Brackenburch Carl Dornberg
Soest, grocer Heinrich Matthaes
Jetter, tailor Christian Ruh
A Carpenter Rudl Rahe
A Soapmaker Brüssel }
Buyck Willy Frey
Ruysum Ernst Robert
Vansen, a scribe Otto Meyer
A Burgher Richard Feist
Hans Hansen

ELGA, a dream play, in one act and seven scenes, by Gerhardt Hauptmann. Presented at the Garrick Theatre, New York, by the Modern Stage, under the direction of Emanuel Reicher, February 1.

A Knight Clifford Devereux
A servant Leonard Young
A Monk John Blair
Count Starschenski John Blair
Marina Caroline Caffin
The Nurse Celia Randolph
Elga Hedwig Reicher
Grischka Roland Young
Dimitri Arvid Paulson
The Steward Kraft Walten
Dortka Mirzah Cheslir
Oginski John S. O'Brien

ENIGMA, THE, drama, in two acts, by Paul Hervieu. Translated from the French by Juliet Barrett Rublee, by permission of Elisabeth Marbury. Presented by the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Empire, New York, February 11.

Raymond de Gourgiran Saxon Kling
Marquis de Neste John E. Wise
Gerard de Gourgiran Alan E. Edwards
Laurent (a gamekeeper) Jack Wessel
Vivare Watson White
Servant Gustave Rothe
Lenore de Gourgiran Meta Gund
Giselle de Gourgiran Anne Kendal

ETERNAL MAGDALENE, THE, drama, in three acts, by Robert McLaughlin with Julia Arthur. Produced by Selwyn and Co.—Colonial, Cleveland, August 30; Academy, Baltimore, Md., October 25; 48th Street Theatre, New York, November 1.

Paul Bradshaw Robert Hudson
Arnold Macy Frank Byrne
John Bellamy Lowell Sherman
Elizabeth Bradshaw Claire Burke
Martha Bradshaw Louise Randolph
Elijah Bradshaw Emmett Corrigan
Rev. Birmingham Smollet Arnold Lucy
Rev. James Gleason Alphonse Ethier
Otto William J. Phinney
The Woman Julia Arthur
Judge Bascomb Harry Harwood
Blanche Dumond Lucile Watson
Dan Burke E. M. Dresser

EUGENICALLY SPEAKING, one-act play, by Edward Goodman. Presented by the Washington Square Players.—Bandbox, New York, February 19.

FADS AND FANCIES, a musical medley, in two acts. Book and lyrics by Glen MacDonough, music by Raymond Hubbell, and staged by Julian Mitchell and Herbert Gresham.—Knickerbocker, New York, March 8.

Professor Glum	Frank Moulan
Chase Clews	Tom McNaughton
Ayling Harte	Paul Morton
Leicester Square	Frank Doane
Alan	Tyler Brooke
Phoebe	Stella Hoban
Mrs. Hunter-Rumpuss	Madge Lessing
Sig. Giovanni Gasolini	Leo Carrillo
The Spirit of Pleasure	Lydia Lopokova
Sally Mander	Laura Hamilton
Gladys	Evelyn Wildner
Ethylle	A. Howard
Lucille	Elise Hamilton
Myrtle	Teddy Hudson
Mabelle	Ethel Delmar
Elsie	Dottie Wang
James Henry George	Frank Conroy
Sylvester Nightingale	George Lemaire
Hawkshaw Holmes	John Miller
Sherlock Pinkerton	James Mack
Miss Murgatroyd	Maud Grey
Mrs. Wadburner	Daisy Rudd
Mushagooogo, Mrs. Rampuss's pet dog	

David Abrahams	
Fido, his dog friend.....	David Abrahams, junr.
An Irish Geisha	Elise Murray
A Cabaret Dancer	Dorothy Quinnette
Another	G. Davenport
Two Country Girls	June White
	Dorothy Quinnette

FAIR AND WARMER, farce, in three acts, by Avery Hopwood. Produced by Selwyn and Company.—Empire, Syracuse, New York, October 25; Eltinge Theatre, New York, November 6.

Billy Bartlett.....	John Cumberland
Laura Bartlett.....	Janet Beecher
Jack Wheeler.....	Ralph Morgan
Blanche ("Blanny") Wheeler	

	Madge Kennedy
Phillip Evans	Hamilton Revelle
Tessie	Olive May
Harrigan	Robert Fisher
Pete Mealy	Harry Lorraine

FALLEN IDOL, THE, by Guy Bolton. Produced by Joe Weber.—Belasco Theatre, Washington, December 7, 1914; Comedy, New York, January 23.

James Grebble	David Powell
Victor Valdecini	Albert Bruning
Dr. Brock	Lumsden Hare
Baxter	Robert Schable
Christine Valdecini	Janet Beecher
Mrs. Atwater	Marie Chambers
Cara Marx	Florence Rockwell

FIFI OF THE TOY SHOP, musical extravaganza.—Worcester, Mass., October 13.

FIND THE WOMAN, farce, by Noel-Campbell-Springer (originally called "Wild Game").—Lyric, Philadelphia, May 20.

FIRE AND WATER. Produced by the Washington Square Players.—Bandbox Theatre, New York, October 4.

Pierre	Edward J. Ballantine
Captain Drouet	Walter Frankl
Hans	Harold Meltzer
Lieut. Schiff	Frank Conroy

FIRST POET, THE, play, by Jack London.—Forest Theatre, Carmel-by-the-Sea, Cal., July 19.

FOR VALUE RECEIVED, drama, three acts, by Ethel Clifton.—Orpheum, Newark, N.J., June 28.

FORBIDDEN FRUIT, adapted from a play by Octave Feuillet by George Jay Smith. Produced by the Washington Square Players.—Bandbox Theatre, New York, May 7.

GETTING AWAY WITH IT, play, by Macpherson Janney.—Pittsfield, Mass., August 16.

GHOSTS, a play, in three acts, by Henrik Ibsen. Revived by Robert Whittier.—Longacre, New York, April 15 (matinée).

Mrs. Alving	Alberta Gallatin
Oswald Alving	Robert Whittier
Pastor Manders	Dobson Mitchell
Jacob Engstrand	Harry Neville
Regina Engstrand	Virginia Fox Brooks

GIRL, THE, emotional drama, by George Scarborough. Produced by David Belasco.—Apollo, Atlantic City, June 28.

GIRL FROM "SOMEWHERE," THE, Western comedy drama, in three acts, by Jenny Hopkins Siebold, adapted by Edward Elsnor. Produced by the Leland Dramatic Stock Company at Saxe's 116th Street Theatre, New York, May 17.

Bob Renshaw	Harry Ingram
John Gray	Earl Simmons
Manuel Otero	Gus Forbee
Moses Leyburn	James L. O'Neil
Sam	George H. Timmons
Big Henry	T. L. Over
Sam Lloyd	Sam Freise
Graham Phipps	James J. Mulrey
Tom	Junius Mathews
Johnny	Richard Timmons
Sukey	Margaret Timmons
Ellie	Mary Timmons
Lizey	Maude Winters
The Baby	Emsay Alton
Marion Hartley	
Marilla Leyburn	Marie Reels
Nancy	Marion Leland
Carrie Gray	Vera Carleton
Peggy Leyburn	Priscilla Knowles

GIRL OF GIRLS, THE, musical comedy, by Edward Paulton and Oreste Vessella. Produced at the Columbia Theatre, Washington, January 4.

Edouard	Willard Lewis
Alfred Wilton, Jun.	Vincent Sullivan
Alfred K. Wilton, Sen.	Ben. Hendricks
Pete	Alexander Clark
Joshua Bates	J. P. MacSweeney
Pascalo, An Italian composer	
Howard Winthrop, an American Parisian	Charles Angelo
Cora, Cora Dale	Natalie Alt
Madame Le Grande	Daisy Belmore
Yvette Sinclair	Leola Lucy
Polly	Ollie Osborne
Celie	Jeannette Thomae
Jules	William J. Smith
Raul	George Dalton

GIRL OF TO-DAY, A comedy, in four acts, by Porter Emerson Browne. Presented by Charles Frohman.—Columbia Theatre, Washington, February 9.

GIRL OF TO-MORROW, THE, musical comedy.—Chicago, October 18.

GIRL WHO SMILES, THE, new musical comedy, in three acts, by Paul Hervé and Jean Briquet. English version by Adolf Philipp and Edward A. Paulton. Presented by the Times Producing Corporation.—Cort, Atlantic City, N.J., August 2; Lyric, New York, August 9.

Girl Who Smiles, The (cont.).

Paul Fabre	William Danforth
Anatole	Paul Decker
Marie	Natalie Alt
Pauline Legarde	Marie Fanchonetti
Madame Bouliere	Jennie Dickerson
Theodore	Ralph Bunker
Henriette	Lilian Spencer
Alphonse Duttler	Fred Walton
Francois Dechanelle	George Baldwin
Rudolf Tapine	Joseph Phillips
Pierre Renaud	Paul Hyde Davies
Clarise Luniere	Grace Leigh
Fogere	Nace Bonville

GLITTERING GATE, THE, a play, in one act, by Lord Dunsany.—Neighbourhood Playhouse, 466, Grand Street, New York, March 6.

Jim	David Solomon
Bill	Max M. Kaplan

GOLDEN AGE, THE, comic opera.—Royal Alexandra, Toronto, February 8.

GOOD-NIGHT, NURSE, A. H. Wood's management.—Apollo, Atlantic City, March 1.

GREAT LOVER, THE, romantic comedy, in three acts, by Leo. Ditrichstein and Frederic and Fanny Hatton.—Longacre Theatre, New York, November 10.

Mr. Stapleton	Lee Millar
Maestro Cereale	William Ricciardi
Dr. Mueller	Daniel Shatts
Farnald	Julian Little
Ward	Frederick Macklyn
Kartzag	George E. Romain
Carl Losseck	Alfred Kappeler
Sparapani	Antonio Salerno
Jean Paurcl	Leo Ditrichstein
Carlo Sonino	Malcolm Fassett
Posansky	Alexis H. Polianov
Mme. Treller Beinbrich, German soprano	
	Anna McNaughton

Giulia Sabittini	Beverley Sitgreaves
Ethel Warren	Virginia Fox Brooks
Blanca Sonino	Camilla Bertolini
Mrs. Peter Van Ness	Cora Witherspoon
Mrs. Fred Schuyler	Madeleine Durand
Dr. Stetson	Arthur Lewis
Potter	John Bedouin

GREASER, THE one-act play, by Ralph Morgan and George Cronin. Produced at the Court Theatre, New York, December 9, 1914.

GREEN RABBI, THE, comedy, in four acts, by Henry M. Gastwick.—Fall River, Mass., August 26.

GRUMPY, revival.—Empire, New York, September 13.

HANDS UP, musico-comico-filmo-melodrama, in two acts and eleven scenes. Book by Edgar Smith. Lyrics by E. Ray Goetz. Music by E. Ray Goetz and Sigmund Romberg. Produced by the Shuberts.—Shubert, New Haven, Conn., June 7; Forty-fourth Street Theatre, New York, July 22.

Strong Arm Steve	George Hassell
Helene Fudge	Alice Dovey
Percy Bonehead	Artie Mehlinger
Mlle. Marcelle	Emilie Lea
Waltz King	Monsieur Maurice
La Belle Claire	Florence Walton
"Ingersoll"	Alfred Latell
Simp Watson	Bobbie North
Fake Kennedy	Ralph Herz
Violet Lavender	Irene Franklin
Lindy	Adele Jason
Sergeant Murphy	Peter Swift
Cowboy Will	Will Rogers
Mr. Need-in-time	Burton Green
Harry Lightfoot	Donald Macdonald
F. C. Centric	A. Robins

HELENA'S HUSBAND, produced by the Washington Square Players.—Bandbox Theatre, New York, October 4.

Helena	Noel Haddon
Tsumu	Helen Wesley
Menelaus	Frank Conroy
Analytikos	Walter Frankl
Paris	Harold Meltzer

HELLO, BROADWAY, words and music by Geo. M. Cohan. Produced by Cohan and Harris.—Astor, New York, December 25, 1914.

George Babbit	Geo. M. Cohan
Bill Shavonfam	William Collier
Polivar Babbit	Charles Dow Clark
Ambrose Deming	Lawrence Wheat
Kick In McClusky	Sidney Jarvis
Bum Lung	Martin Brown
Mr. Wu	John Hendricks
Victor	Charles Dow Clark
Daddy Long Beard	Tom Dingle
His Brother	Jack Corcoran
Judge Reisenstein	William Collier
Defensive Attorney	George M. Cohan
Offensive Attorney	Lawrence Wheat
Leo Getrichstein	Geo. M. Cohan
Innocent	William Collier
Uncle Malcolm	Sidney Jarvis
Man from Knoblack's	Charles Dow Clark
Patsy Pygmalion	Louise Dresser
Ruth Chatterbox	Belle Blanche
Chin Chin	Rozsika Doliv
Elsie Workingson	Peggy Wood
A Maid	Louise Dresser
Officer Flynn	Florence Moore
Officer O'Malley	Thelma Pinda

HER GAME, social problem play, by E. Guy Bolton.—Teck Theatre, Buffalo, N.Y., June 21.

HER LADYSHIP'S WARDROBE, play, by Mrs. Conde Nash.—Newport, R.I., July 25.

HIP-HIP-HOORAY, a musical play, by R. H. Burnside, with lyrics by John I. Golden, and music by Raymond Hubbard.—Hippodrome, New York, September 30.

HIS ROYAL HAPPINESS, by Mrs. Everard Cotes.—Produced at the Princess's Theatre, Toronto, January 4.

HIT-THI-TRAIL HOLLIDAY, an American farce, by George M. Cohan, suggested by George Middleton and Guy Bolton. Presented by Cohan and Harris, Long Branch, N.J., September 16.—Astor, New York, September 13.

Billy Holliday	Fred Niblo
Rev T. B. Holden	Grant Stewart
Rex Granger	Clifford Dempsey
Dean Granger	Purnell B. Pratt
Burr Jayson	John D. O'Hara
Chief Crandall	Edgar Halstead
Jed Cusick	Joseph Allen
Sam Stallings	Frederick Maynard
Joe Curtis	Horace James
Pete	Harold Grau
George B. Hendricks	C. E. McKinney
Smith	Ernest Lynd
Jones	Al. Gilmore
Edith Holden	Katherine LaSalle
Mrs. Temple	Lorena Atwood
Anna	Laura Bennett

HOBSON'S CHOICE, comedy, in four acts, by Harold Brighouse. Produced by the Shuberts.—Poughkeepsie, October 16; Princess, New York, November 2.

Alice Hobson	Viola Roach
Maggie Hobson	Molly Pearson
Vickey Hobson	Olive Wilmot Davis
Albert Prosser	Harold de Becker
Henry Horatio Hobson	A. G. Andrews
Mrs. Hepworth	Marie Hundspeth
Timothy Wadlow (Tubby) ..	Harry J. Ashford
William Mossop	Whitford Kane

Hobson's Choice (cont.).

Jim Heeler Walter Fredericks
 Ada Figgins Agnes Dornette
 Fred Beenstock Barnett Parker
 Dr. Macfarlane Robert Forsyth

HONOURABLE LOVER, THE, one act play,
 by Roberto Bracco.—Bandbox Theatre,
 New York, November 8.

HOUSE OF GLASS, THE, a play, in four acts,
 by Max Marcin. Staged by Sam Forrest.
 —Produced by Cohan and Harris, Apollo,
 Atlantic City, N.J., June 21; Candler, New
 York, September 1.

Nellie Lila Rhodes
 Margaret Case Mary Ryan
 Mrs. Brandt Ada Gilman
 Frank Sam Meyers
 James Burke Frank M. Thomas
 Carroll Thomas Findlay
 Crowley James C. Marlowe
 A Policeman E. J. McGuire
 Watson John Fenton
 Edward McClellan Harry C. Browne
 Harvey Lake Frederick Burt
 Judson Atwood William Walcott
 Jap Mann Wada
 Edith Florence Walcott
 Governor Patterson Frank Young

HOUSE OF LIES, THE.—Rochester, N.Y.,
 March 8.

HUSBAND AND WIFE, an American play, in
 three acts, by Charles Kenyon. Produced
 by Wm. A. Brady and Arthur Hopkins.—
 Forty-fourth Street Theatre, New York,
 September 21.

Richard Baker Robert Edeson
 Doris Baker Olive Tell
 Porter Baker Dion Titheradge
 Bessy Harriet I. Mendel
 Patrick Alliston Montagu Love
 Ralph Knight Dodson Mitchell
 Mrs. Prescott Isabelle Lee
 James Watson William A. Norton
 Frauline Mabel Reed
 Kamura Allan Atwell
 Schreiber William S. Lyons
 Expressman Nick Long

HYPHEN, THE, a play, in three acts, by
 Justus Miles Foreman. Produced by Charles
 Frohman.—Knickerbocker, New York,
 April 19.

Heinrich Brandt W. H. Thompson
 Frau Brandt Louise Sydmet
 Fritz David Powell
 Lili Buelow Gail Kane
 Bellows Grant Stewart
 A Maid Ruth Ashmead
 Rittmeister Karl Wilhelm Von Arndt
 Robert Haines

Herr Liebermann William Burriss
 Herr Schmidt Bertram Marburgh
 Officer John N. Wheeler

IMPORTANCE OF COMING AND GOING, a
 play, in three acts, by Butler Davenport.
 —Bramhall Playhouse, New York, April 2.

Miss Hansen Gertrude Millington
 Nora O'Day Helen Reimer
 Frank Stone Philip Barton
 Florence Stone Ina Brooks
 Dr. Lansing Wilson Day
 Mrs. Stone Marie Day
 Grant Stone John Jarrett
 Charles Stone Daniel Jarrett
 Bishop Vail Hamilton Mott
 Edna Ceila Randolph
 Mr. Fogg Gideon Burton
 Madge Bantling Edna Archer Crawford
 "Pinkie" Ethel Hallor
 Pierre Butler Davenport

INDEPENDENT MEANS, play, by Stanley
 Houghton. Produced by the Copley
 Players.—Boston, October 18.

INSIDE THE LINES, four-act comedy-drama,
 by Earl Derr Biggers.—Ford's, Baltimore,
 January 1; Longacre, New York, February
 12.

Joseph Almer Robert McWade
 Mrs. Henry J. Sherman Camilla Crume
 Miss Kitty Sherman Isabel Goodwin
 Fritz Robert Fischer
 Henry J. Sherman James Bradbury
 William Kimball William Keighley
 Maria Mildred Morris
 Mr. Capper Ivan Simpson
 Sergt. Crosby Mayne Lynton
 Lady Crandall Marion Abbott
 Miss Jane Gerson Carroll McComas
 Mr. Reynolds Edward See
 Capt. Woodhouse Lewis S. Stone
 Jaimihr Khan Macey Harlan
 Major-Gen. Sir George Crandall

Henry Stephenson
 Major Bishop Horace Pollock
 Maid Cynthia Latham

INTERIOR, one-act play, by Maurice Maeter-
 link. Presented by the Washington Square
 Players.—Bandbox, New York, February 19.

IPHIGENIA IN TAURIS, by Euripides, trans-
 lated into English by Professor Gilbert
 Murray.—Yale Bowl, New Haven, Conn.,
 May 15.

Iphigenia Lillah McCarthy
 Orestes Ian Maclaren
 Pylades Leonard Willey
 Thoas Lionel Braham
 A Herdsman Claude Rains
 A Messenger Phillip Merivale
 Pallas Athene Mary Forbes
 Leader of the Chorus Alma Kruger

IRISH DRAGOON, THE, a comedy drama, in
 four acts, by Theodore Burt Sayre.—Mon-
 tauk Theatre, Brooklyn, November 8.

General Sir Terence Blake Gavin Harris
 Colonel Sir George Dashwood Eric Campbell
 Major Monsoon George Riddell
 Captain Hammersley Mario Marjaroni
 Captain Power Walter Grey
 Lieutenant Sparks Nicholas Joy
 Charles O'Malley Andrew Mack
 Count Considine John Hickey
 De Vaux William Parke, junr.

Orderly Gilda Leary
 Lucy Dashwood Mabel Mortimer
 Mrs. Blake Josephine Stevens
 Dora Power Julia Hoy
 Judy McCann Emily Thompson
 A Maid

IT DOESN'T HAPPEN, one-act play, by Chan-
 ning Pollock. Presented by Helen Ware.—
 Palace, New York, January 18.

JACK'S ROMANCE, play, in four acts, by
 Augustus Pitou, senr. Produced by
 Augustus Pitou, junr.—Grand Opera House,
 New York, February 22.

Jack Fiske O'Hara
 Duke of Ormonde James E. Miller
 Sir Thomas Connolly Don Merrifield
 Edmund Farley Daniel Lawler
 Sandy McFarland J. P. Sullivan
 Phadrig Mulhall Wm. T. Sheehan
 Hugh Barton Gerald McCoy
 Myles Dowling Charles McHenry
 Constable Morey Hanta
 Servant P. J. Burke
 Lady Constance Butler Ethel von Waldren
 Lady Elizabeth Connolly Elizabeth Paige
 Kathleen Mulhall Marie Quinn
 Mrs. Bridget Muldoody Lou Ripley
 Mary Burke Lisle Bloodgood

LIE BEAUTIFUL, THE, comedy, in three acts, by Maxwell Parry. Academy of Dramatic Arts Students.—Empire, New York, February 25.

Mr. St. Clair Saxon Kling
Bob Edmund D'Orsay
Lyall Worth Ralph Collier
Mrs. St. Clair Mary West
Beth Florence E. Weston
Janet Adrienne Bonnell
Maid Laura Iverson

LITERATURE, one-act play, by Arthur Schützler.—Bandbox Theatre, New York, November 8.

LITTLE MARY MACK, musical comedy. Book and lyrics by Delbert E. Davenport, music by Sigmund Romberg and Newton Ashenfeld.—Granton, Pa., April 19.

LIVE WIRE, A, farce comedy, by Charles A. de Lima and W. Legrand Howland.—Court Theatre, Atlantic City, New York, July 12.

LONESOME LASSES, musical comedy, by Will M. Hough.—Colonial, New York, January 18.

LONESOME LIKE, revival of Harold Brighouse's play, by the Irish Players.—Bandbox Theatre, New York, June 1.

LORD DUNDREARY, comedy, in four acts, by Tom Taylor. Revived by E. H. Sothern.—Booth Theatre, New York, November 29.

LOST CO-RESPONDENT, THE, a farcical comedy in two acts, by Butler Davenport. Produced by the Bramhall Players at the Bramhall Playhouse, New York, May 3.

Adolph Jack Ford
The Woman Edna Archer Crawford
Duke Frothingham Frank Patton
Channing Armstrong Butler Davenport
The Female Ina Brooks
Nina Armstrong Celia Randolph
Mr. Doty Gideon Burton
Mr. Boyd Hamilton Mott
Mr. Flint Jack Murphy
Guiseppe Charles Coghill
Vautrano Louis Alberni
Inspector Guffy John Jarrett
Thomas Snowden Daniel Jarrett

LOVE BIRD, THE, play, by Richard Barry.—Colonial Theatre, Pittsfield, Mass., July 17.

LOVE THOUGHT, THE, play, by Henry Harvey Dodge.—Parson's Theatre, Hartford, Conn., April 26.

MA TANTE D'HONFLEUR.—See "She's in Again."

MADE IN AMERICA, musical revue, in two acts and eleven scenes. Staged by J. C. Huffman, lyrics by Harold Atteridge, music re-written by Sigmund Romberg and Harry Carroll, musical numbers staged by Jack Mason.—Teck Theatre, Buffalo, New York, February 9; Winter Garden Theatre, New York, February 18.

Made in America Song Writer..Harry Carroll
Made in America Chorus Girl

Minerva Coverdale
Made in America French Actress..Belle Ashlyn
Made in America Man from Home

John Sparks
American Made Coat Room Boy....Lew Brice
Made in America Cabaret Entertainer..Yvette Ignatz, a Waiter, Made in America..Sam Adams
An American Made Diner Will Stanton
Frederick, an American Waiter

James Clemons
Another American Made Diner..Harold Robe
Made in America English Lord....Bert Clark
John Gray, a Jealous Husband....Hal Forde
Anna Gray, his American Wife..Maud Lambert
George Rival, her Former Lover

Charles J. Ross
Made in America Society Lady
Blossom Seeley

Made in America (cont.).

American Made Comedian Harry Fox
Nettie, Belle of "Broadway Knitting Club"

Nora Bayes
American Made Vagabond Joe Jackson
Romanca, an American Made Dancer

Mlle. Dazie
Gaby, Made in America Yansel Dolly
And others.

MAKER OF DREAMS, THE, a fantasy, in one act, by Oliphant Down.—Neighbourhood Playhouse, 466, Grand Street, New York, March 6.

Pierrot Edward Friedman
Pierrette Bella Nodell
The Manufacturer David Solomon

MAN HIGHER UP, THE, dramatic sketch, by William C. de Mille (previously produced as "A Lambs' Gambol").—Palace, New York, June 28.

MAN WHO MARRIED A DUMB WIFE, THE, one-act play, by Anatole France. Presented by Granville Barker as a curtain-raiser to "Androcles and the Lion."—Wallack's, New York, January 27.

Giles Boiscourtier Horace Braham
Alison Eva Leonard-Boyne
Master Adam Fumée Edgar Kent
Master Leonard Botal O. P. Heggie
A Watercress Man Gerald Hamer
A Candle Man Hugh McRae
Catherine Lillah McCarthy
A Blind Fiddler Cecil Cameron
A Sweep George Carr
Master Simone Colliné Arnold Lucy
Master Jean Maugier Lionel Braham
Master Serafin Dulaurier Ernest Cossart
Mme. de la Bruine Ruby Blyth
Mlle. de la Garandière Isabel Jeans

MAN WHO STAYED AT HOME, THE.—See "The White Feather."

MARIE-ODILE, play of Franco-Prussian War, in three acts, by Edward Knoblauch. Produced by David Belasco (January 19, Belasco, Washington).—Belasco, New York, January 26.

Mother St. Dominic Marie Wainwright
Sister Clotilde Ada C. Nevil
Sister Louise Harriet Otis Dellenbaugh
Sister Monica Alice Martin
Sister Anatole Sally Williams
Sister Angela Mildred Dean
Sister Cecilia Amy Fitzpatrick
Sister Joseph Mary Green
Sister Elizabeth Nona Murray
Sister Catherine Alice Carroll
Marie-Odile Frances Starr
Father Fisher Edward Donnelly
Peter Frank Reicher
Sergt. Otto Beck Henry Vogel
Corpl. Philip Meissner Jerome Patrick
Steinhauser Paul Stanley
Hartmann Alphonse Ethier
Horn Edward Waldmann
Mittendorf Charles W. Kaufman
Schraumm Robert Robson
Sisters—Misses Margaret Cadman, Edith King, Dorothy Turner, Edythe Maynard, Madeleine Marshall, and Gertrude Wagner.
Soldiers—Messrs. Hugo Schmedes, August Nelson, and Albert Mack.

MARK OF THE BEAST, THE, play, in three acts, by Georgia Earle and Fanny Cannon.—Princess, New York, October 20.

Johnson John Gray
Dorothy Ormsby Lenore Ulrich
Kate Schuyler Suzanne Jackson
James Ridgeway Carroll Reginald Mason
Arthur Browne Horace Braham
Frank Conway George Howard
Robert Ormsby George Nash
Florence Conway Alma Belwin

MASTER WILLIE HEWES, romantic comedy, by Edgar Allan Woolf. Produced by Oliver Morosco.—Burbank Theatre, Los Angeles, June 13.

MATERNITY, play, in three acts, by E. Brieux. Stage version by Richard Bennett from a translation by Benjamin F. Blanchard. Produced by the Purpose Play Society.—Princess's, New York, January 7.

Josephine Vera de Cordova
Madeleine Frances Savage
Lucie Brignac Adrienne Morrison
Catharine Tupin Mai Estelle
Julian Brignac Richard Bennett
Dr. Hourtin W. W. Crimmans
Fechain W. L. Romaine
Annette Jane Cooper
Mme. Bernin Maud Granger
Judge of the Court of Assises Chas. Riegai
Prosecutor W. L. Romaine
Counsel for the Defence Erville Alderson
Mme. Thomas Isabel Winlocke
Marie Gaubert Gertrude Workman
Tupin W. W. Crimmans
Mme. d'Amegueux Vera de Cordova
De Forgeau Charles Ferguson

ME AND GRANT, comedy, in three acts, dramatised by James Montgomery from Frank Bacon's story. Produced at the Shubert Theatre, Newark, N.J., December 28, 1914.

ME AND MY DOG, farce, in three acts, by Fred Ballard.—Nixon's Opollo, Atlantic City, July 12.

MENDICANT, THE, opera written by Clarence Bowers, book by D. D. Whedon.—Isis Theatre, San Diego, Cal., June 4.

MIDSUMMER NIGHT'S DREAM, A. Produced by Granville Barker. Decorations by Norman Wilkinson. Special music and dances composed by Cecil Sharp.—Wallack's, New York, February 16.

Theseus Eric Blind
Hippolyta Mary Barton
Egeus Edgar Kent
Hermia Eva Leonard-Boyne
Lysander Walter Creighton
Helena Lillah McCarthy
Demetrius Ian Maclaren
Philstrate Wright Kramer
Quince O. P. Heggie
Snug George Carr
Bottom Ernest Cossart
Flute Gerald Hamer
Starveling Arnold Lucy
Oberon Horace Braham
Titania Isabel Jeans
Puck Cecil Cameron
A Fairy Edward Roberts
Peas-Blossom Andrey Ridgwell
Cobweb Valerie Cossart
Moth Arthur Oppenheim
Mustard-Seed Bertha Kirstein

MIKADO, THE. Revived by William A. Brady.—Forty-eighth Street Theatre, New York, May 10.

The Mikado of Japan William Danforth
Nanki-Poo Arthur Aldridge
Ko-Ko De Wolf Hopper
Pooh-Bah Herbert Waterous
Pish-Tush John Willard
Yum-Yum Natalie Alt
Pitti-Sing Gladys Caldwell
Peep-Bo Alace McComb
Katisha Marie Horgan

MIRACLE OF ST. ANTHONY, THE, one-act play, by Maurice Maeterlinck. Produced by the Washington Square Players.—Bandbox Theatre, New York, May 7.

MISS INFORMATION, comedy, with songs, by Paul Dickey and Charles W. Goddard. Songs by Jerome Kern. Produced by Charles Dillingham.—Rochester, New York, September 6; Cohan's Theatre, New York, October 5.

Mrs. Cadwalder Annie Esmond
Joan Vivian Rushmore
Jack Cadwalder Howard Estabrook
Bob Dunston Eugene Revere
Ewing Francis David Todd
Dennis Gillicuddy Francis D. McGinn
Michael Bresnehan Frank Ranger
Benny Leavitt James
Marie Julia Bruns
Messenger Boy Albert Lamson
Jules Bancourt Melville Ellis
Francis Fyohere Maurice Farkoa
Elaine Fozzane Irene Bordon
The Crystal Reader Paulette Antoine
Radeau Thomas De Vassey
Dorothy Marsden Diane Oste
A Poet Reynolds Sweetland
An Artist Albert Stuart
A Sculptor Frank Furlong
A Nihilist Smead Alvord
Dot Elsie Janis

MISS TASSEY, tragedy, by Elizabeth Baker. Produced by the students at the new English Conservatoire, Boston, December 4, 1914.

MIX-UP, farce, in three acts, by Parker A. Horde. Produced by the Shuberts.—Thirtieth Street Theatre, New York, December 28, 1914.

Gladys Lorraine Marie Dressler
Tillie Schwartz Nellie DeGrasse
Robert Hickman Bert Lytell
Angelica Hickman Evelyn Vaughan
Mrs. Hamilton Ormsby Helen Beaumont
Nora Maguire Julia Blanc
Hiram Hickman Albert Reed
Mrs. Hiram Hickman Sarah McVicker
Eugene Ramsay Robert Ober
Sam Lindman John P. Dougherty

MODERN CINDERELLA, A, by Casper Nathan and Hampton Durand.—Muskegon, Mich., August 2.

MODERN EVE, A, revival of the musical comedy, from the German, in two acts. Adapted by William M. Hough and Benjamin Hapgood Burt. Music by Jean Gilbert and Victor Hollender. Produced by John Cort.—Casino, New York, May 3.

Baroness De La Roche Taille Hazel Cox
Count Castell-Vajour Alexander Clark
Justin Pontgirard Ernest Glendinning
Dickey Rutherford Cyril Chadwick
Renee Cascadier Lella Hughes
Camille Cascadier Dorothy Webb
Madame Niche Cascadier George Drew Mendum
Casimir Cascadier William Norris
Secretary Ailene Boley
Minister Herbert Salinger
Ponette Billie Wilkins
Marguerite Tracy Elbert

MOLOCH, a play about the War, in a prologue, three acts, and an epilogue, by Beulah M. Dix, presented by Holbrook Blinn's company, under the management of Klaw and Erlanger, in association with George C. Tyler.—Cleveland, May 10; New Amsterdam, New York, Sept. 20.

A Man, Robert Holbrook Blinn
His Wife, Katherine Lillian Albertson
His Son, Roland Cornish Beck
His Mother, Lydia Mrs. Thomas Whiffen
His Sister, Gertrude Louise Rutter
His Brother, Basil Creighton Hale
His Uncle, the Professor T. Wigney Percyval
His Servant, Martha Ruth Benson
His Friend, Phillip Paul Gordon

Moloch (cont.).

The Woodsy Boy	Sidney D. Carlyle
A Girl, Frances	Laura Iverson
Another Girl, Margaret	Rosina Henley
A Little Boy, Thomas	Richard Dupont
A Major	Edwin Brandt
An Adjutant	Paul S. Bliss
A Sergeant	Julius A. Ferrar
Another Sergeant	Charles Rolfe
A Soldier	A. P. Kaye
Another Soldier	A. H. Ebelhack
A Third Soldier	John Dupont
A Fourth Soldier	Thomas Hill
A Major	Redfield Clarke
A Lieutenant	Gareth Hughes
A Corporal	Edmund Breese
A Trooper	Dale Kennedy
Another Trooper	Theodore C. Brown
A Third Trooper	Harry Dean
A Fourth Trooper	Vincent Phillips

MR. MYD'S MYSTERY, farce, in three acts, by Lillian Trimble Bradley, presented by Joseph Brooks.—Atlantic City, N.J., August 9; Comedy, New York, August 16.

Eva Wilson	Clara Louise Moores
Jane Abbott	Ina Rorke
Bishop of Bedford	Arthur Elliot
Harriet Myd's Wife	Lucile Watson
Irwin Myd	Taylor Holmes
Inspector Bray	Walter M. Sherwin
James Buffington	Arthur Lacey
A Constable	John Parsons
Englehardt	George Lyman
Horace Myd	Harry C. Power
Lord Frances Phillimore	Kenneth Hunter
Rupert Jellibrand	Belford Forest

MRS. BOLTAY'S DAUGHTERS, a play in three acts, by Marion Fairfax, founded on the Hungarian of Eugen Heital with Rita Jolinet; directed by Harrison Gray Fiske; produced by Mr. Fiske and George Mooser.—Comedy, New York, October 23.

Mrs. Boltay	Annie Hughes
Boriska	Rita Jolivet
Olga	Merle Maddern
Manci	Beatrice Miller
Sari	Antoinette Walker
Aunt Malvina	Adelyn Westley
Rose	Eva Le Gallienne
John Farraday	G. Harrison Hunter
Willard Page	Forrest Winant
Professor Rudolph Ziegler	France Bendtsen
Ridders	Cyril Raymond

MY AUNT. See "She's in Again."

MY BONNIE KATE, romantic comedy, by Robin Ernest Dunbar.—Manito, Ill., November 26.

MY HOME TOWN GIRL, musical comedy, by John Hyams and Leila McIntyre.—Empire, Syracuse, N.Y., November 15.

MY SCIENTIFIC BABY, play, presented at Stamford, Conn., February 22. (Originally produced at the Burbank Theatre, Los Angeles, under the title of "The Elixir of Youth.")

MYSTIC SHRINE THE, farce, by Avery Hapwood.—Apollo, Atlantic City, July 5.

NATURAL LAW, THE, by Charles Samner.—Parson's, Hartford, March 15. Produced by John Cort (by arrangement with Leffer and Bratton) at the Republic Theatre, New York, April 3.

Dr. Ralph Webster	Howard Hall
"Jack Bowling"	Otto Kruger
Freddie Donlin	Carl Eekstrom
Freddie White	Austin Webb
Harry Lockwood	Erville Alderson
Ruth Stanley	Helen Holmes
Della Forbush	Teresa Maxwell-Conover
Mrs. Franklyn	Maggie Hallway Fisher

NEARLY MARRIED, farce, by Edgar Selwyn.—Albee Players, Providence, R.I., May 10.

NEW YORK IDEA, THE, a comedy, by Langdon Mitchell. Revived by Grace George.—Playhouse, New York, September 28.

Philip Phillimore	Lumsden Hare
Grace Phillimore	Nora Lamison
Mrs. Phillimore	Eugenie Woodward
Miss Heneage	Josephine Lovett
Matthew Phillimore	Albert Reed
William Sudley	John Cromwell
Mrs. Vida Phillimore	Mary Nash
Sir Wilfred Cates-Darby	Ernest Lawford
John Karslake	Conway Tearle
Mrs. Cynthia Karslake	Grace George
Brooks	Selwyn Joyce
Tim Fiddler	Tracy Barrow
Nogam	G. Guthrie McClintic
Thomas	Richard Clarke
Benson	Anita Wood

NIGHT OF SNOW, A, produced by the Washington Square Players.—Bandbox Theatre, New York, October 4.

Graziella	Agnes McCarthy
Salvatore	Ralph Roeder
Francesca	Alice Harrington

NINETY IN THE SHADE, musical comedy, in two acts. Book by Guy Bolton, music by Jerome Kern. Staged by Robert Milton. Dances and Ensemble by Julian Alfred. Produced by Daniel V. Arthur.—Empire, Syracuse, New York, December 31, 1914; Knickerbocker Theatre, New York, January 25.

Coolie	Willard Reynolds
Bolo	Philip Sheffield
Bob Mandrake	Ed. Martindel
Capt. Jerry Carvel	Victor Morley
Willoughby Parker	Richard Carle
Dot Splint	Dorothy Arthur
Peter Thompson	Rollin Grimes
Judge Splint	Fred Walton
Hodgins	Ralph Nairn
Rose Carter	May Thompson
Lilly Whitehead	Jeanne Crane
Pansy Whitehead	Bettie Best
Daisy Hammond	Jessie Crane
Clover Royce	Alice Carrington
Myrtle Watterson	Alma Braham
Violet Fuller	Madeline Fliege
Lettice Romaine	Amperito Ferrer
Polly Bainbridge	Marie Cahill
Madge Splint	Elinor Henry
Sergt. McGinn	Murray D'Arcy
Mozl	Pedro de Cordova
Catti	Florence Dillon
Hai-cho	Abbott Adams
Coma Estrada	Jean Newcombe

NOBODY HOME, musical comedy, in two acts, by Guy Bolton and Paul Rubens. Music by Jerome Kern and Others. (Originally known when produced in England as "Mr. Popple.") Presented by F. Ray Comstock.—Princess, New York, April 20.

Regan Terry	J. Abbott Worthley
An Unknown	Tom Graves
Bell Boy at the Blitz	Quentin Todd
Rolando D'Amorini	Charles Judels
Mrs. D'Amorini	Maude Odell
Vernon Popple	George Anderson
Violet Brinton	Alice Dovey
Barmald	Della Connor
"The Pippin"	Louise White
Lucille	Lillian Tucker
Jack Kenyon	George Lydecker
Miss "Tony" Miller	Adele Rowland
Dolly Dip	Helen Clarke
"Freddy" Popple	Lawrence Grossmith
Platt	Carl Lyle
An Interior Decorator	Tom Graves
Havelock Page	Quentin Tod

NO. 13, WASHINGTON SQUARE, a farce-comedy, in four acts, by Leroy Scott.—Park's Theatre, New York, August 23.

Mrs. DePeyster Ffoliet Paget
Jack DePeyster John Junior
Judge Harvey Charles B. Welles
Miss Gardner Charlotte Carter
Matilda May Irwin
William Lark Taylor
Olivette Harmon Clara Blandick
Mrs. Gilbert Julia Ralph
Dr. Pycroft Leonard Hollister
Mr. Mayfair George Clark
Mary Morgan Georgla Olp
Lieut. Sullivan Joseph Woodburn
Charlie Richard Collins
Bill Max Meyer

ONE OF THE BOYS, piece, by Philip Bartholomew and Silvio Hein.—Palace, New York, May 24.

OUR CHILDREN, comedy-drama, in three acts, by Louis K. Anspacher. Produced by George Mooser in association with the Marbury-Comstock Company.—New Haven, Conn., Sept. 6; Maxine Elliot, New York, September 10.

Willybald Engel Emmett Corrigan
Theodore Ralph Morgan
Hertha Christine Norman
Sophy Elizabeth Ariens
Anastasius Scheible Albert Bruning
Rosie Amy Dennis
Spencer Hutton Arthur Lewis
Harriet Alma Tell
Vaughan Leland Gavin Harris
Richard Hellman Alphonz Ethier
Carter John McKee

OUR MRS. MCCHESENEY, American comedy, in three acts and four scenes, by George V. Hobart and Edna Ferber. Produced by Charles Frohman by arrangement with Joseph Brooks.—Lyceum, New York, October 19.

Hen Cody George Harcourt
Minnie Dorothy Allen
Sam Harrison Roy La Rue
Louie Mercer John Wise
"Beauty" Blair Hugh Dillman
Sid Fraser Huntley A. Gordon
"Fat" Ed. Meyers W. H. St. James
Harry Slight James H. Morrison
Vieva Sherwood Lola Fisher
Pearlie Schultz Gwendolyn Piers
Bell Boy C. A. Williams
Jack McChesney Donald Gallagher
T. A. Buck, Jr. William Boyd
Ben Griebler Thomas Murray
Emma McChesney Ethel Barrymore
Jessie Emma Salvatore
Hattie Stitch Anita Rothe
Joe Greenbaum Thomas Reynolds
Abel I. Fromkin A. Romaine Callender
Mr. Perlman Jack Kingsbury
Ida Wenzel Carrie Clarke
Annie Sue Ann Wilson
Myrtle Sara Enright
Sam George Meade
William Sparks Frank McCov
John Parker Charles Gibson
Walter Higgins Gordon Fox
Robert Dowd Robert W. Davis
Harry Sloan Arthur Warwick
Bert Davis Walter Seymour
Gladys Louis Worthington
Mirabel Elizabeth van Sell
Barbara Edith Wyckoff
Henry Harvey Denton
Bill Harry Merritt
Steve Victor Mason
Ellen McPhail Dorothy Walters

OVERTONES, one-act play, by Alice Garstenberg.—Bandbox Theatre, New York, November 8.

PAIR OF SILK STOCKINGS, A (revival), comedy, by Cyril Harcourt.—Booth, New York, September 14.

PASSING SHOW OF 1915, THE, musical revue, in two acts, dialogue and lyrics by Harold Atteridge, music by Leo Edwards, W. F. Peters, and J. Leubrie Hill, ballets by Theodor Kosloff. Produced by the Shuberts at the Winter Garden, New York, May 29.

First Love Marilynn Miller
Everywoman Frances Demarest
Youth John Charles Thomas
Gay Life Juliette Lippe
Woman's Intuition Helen Ely
Miss Manhattan Frances Pritchard
Mocha John Boyle
Java Walter Brazil
Experience John T. Murray
Ruby Daphne Pollard
"R. J." Eugene Howard
Sammy Willie Howard
Lily George Monroe
Roughly Raffles Ernest Hare
Daniel Calkins Harry Fisher
Elsie Outcast Eleanor Pendleton
Ethel Shadow Olga Hempstone
Ruth Chatterteeth Kitty Hill
Miss Intoxication Eleanor Brown
Belascoa Odile Bessie Morin
Anglina Tarrymore Zena Morin
A Ballet Master Theodore Kosloff
The Bird Man Rodion Mendelvitch
Miss Terpsichore Madame Baldina
Gecko Sam Hearne
Miss Baseball Rosie Quinn
The Lion Arthur Hill

PEASANT GIRL, THE, light opera, in three acts, music by Oscar Nedbal, additional numbers by Rudolf Friml, book by Leo Stein, adapted by Edgar Smith, lyrics by Herbert Reynolds and H. A. Atteridge. Produced by Messrs. Shubert in association with Comstock and Gest.—Harmann's Bleeker Hall, Albany, N.Y., November 12, 1914; Forty-fourth Theatre, New York, March 2.

Von Mireki Ernest Hare
Countess Napolska Edith Kingdon Hallor
Pan Jan Zaremba Francis J. Boyle
Jadwiga Pawlowa Ethel Houston
Wanda Kwadinskaja Letty Yorke
Bronio Von Popiel Clifton Crawford
Count Bolo Baranski John Charles Thomas
Helena Emma Trentini

PETER, PETER, PUMPKIN EATER, four-act comedy, by Winifred Hawkrig.—Harvard Dramatic Club, Garrick, New York, December 29, 1914.

PIERROT OF THE MINUTE, THE, by Ernest Dowson. Produced by the Students at the New England Conservatoire, Boston, December 4, 1914.

PISTOLS FOR TWO, comedy, in one act, by Tom Gallon and Leon M. Lion.—Academy of Dramatic Art Students, Empire, New York, February 25.

Brian Rankin Watson White
Dallas Holly Wallace Todd
Jennings Ralph Collier
Lady Marion Coverdale-Sinclair Laura Iverson

PLACE IN THE SUN, A, play, by Cyril Harcourt.—Toy Theatre, Boston, November 3.

Agnes Viola Compton
Rose Blair Alice Moffat
Dick Blair Cyril Harcourt
Mrs. Moutrie Vivienne Whitaker
Arthur Blagden Cecil Cameron
Marjorie Capel Gipsy O'Brien
Stuart Capel Robert Rendel
Sir John Capel, Bart. Henry Crocker
Parsons Homer Harbour

PLATONIC FRIENDSHIP, A, one-act play, by Sir James Barrie. Produced at the Opera House, Boston, December 8, 1914.

PLAYGOERS, domestic episode, in one act, by A. W. Pinero. Presented by the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School.—Empire Theatre, New York, January 28.

POLYGAMY, an American play, by Harvey O'Higgins and Harriet Ford. Produced at the Playhouse, New York, by the Modern Play Company, December 1, 1914; Columbia, Washington, November 1, 1914.

Daniel Whitman.....	Ramsey Wallace
Zina.....	Chrystal Herne
Brigham Kemble.....	William B. Mack
Annis Grey.....	Katherine Emmet
Moroni Tanner.....	Stephen Wright
Nephi Kemble.....	Thomas Irwin
Esther.....	Lizzie Hudson Collier
Rhoda.....	Pauline Curley
Lorenzo.....	Howard M. Stuart
Bathsheba Tanner.....	Mary Shaw
Charlotte Tanner.....	Amy Hodges
Clara Tanner.....	Marie Pinckard
Matilda Tanner.....	Marie Hudson
Augusta Strong.....	Mona Ryan
Emeline Strong.....	Grace Atwell
Helen Fenton.....	Lucy Cotton
Ezra Strong.....	Frank McEntee
Brother Rush.....	Roy Stone
Brother McHugh.....	James Morton
The Prophet.....	Howard Kyle
His Secretary.....	Lee Metford
A Temple Guard.....	Arthur Barney

POOR LITTLE THING, by Jules Lemaitre, translated by Jerome K. Jerome. Produced by the New York Play Actors.—Bandbox Theatre, New York, December 21, 1914.

Mareze.....	Eric Blind
Mme. Mareze.....	Beverly Sitgreaves
Jacques Mareze.....	Wm. Raymond
Juliette Dupuy.....	Janet Dunbar
Garnoteau.....	Ernest Elton
Mme. Durand.....	Jeanette Ferrell
Burette.....	William Lorenz
Suzanne.....	Frances Carson
Madeleine.....	Helen Fulton
Marthe.....	Anita Clarendon
Simone.....	Eleanor Russell
Renee.....	Dora Mavor
Solange.....	Ridder Davies
Olga.....	Alma Mara
Lili.....	Amy Dennis
Aline.....	Celia Randolph
Marie.....	Irene Perels
Isabelle.....	Elsie Ronald
Louise.....	Edith Nichols

POWERS WITHIN, THE, play, by Arthur J. Ebert.—Shubert Theatre, Milwaukee, December 16, 1914.

PRIDE OF RACE, dramatised by Michael D. Landman from a story by Wallace Irwin.—Star Theatre, Buffalo, November 25.

Deegan Folk.....	Robert Hilliard
Weyland Folk.....	De Witt C. Jennings
Dr. Blake.....	Frank Kemble Cooper
Frank Pounford.....	Charles Hammond
Tom.....	Frank H. Westerton
Ned.....	Philip Bishop
Jim.....	J. MacNamee
Fred.....	Charles Foster
Bob.....	Raymond Kenny
Gilbert.....	Foxhall Daingerfield
Mrs. Calhoun.....	Minna Gale Haynes
Louise.....	Kathleen MacDonell
Mammy.....	Marie Taylor
Miss Bowers.....	Agnes Everett
Jenny.....	Helen Crane

PRINCESS PAT, THE, a comic opera, in three acts, book by Henry Blossom, music by Victor Herbert. Produced by John Cort.—Cort Theatre, New York, September 29.

Marie.....	Leonora Novasio
Thomas.....	Martin Haydon
Bob Darrow.....	Sam B. Hardy
Tony Schmalz, junr.....	Robert Ober
Si Perkins.....	Alexander Clark
Grace Holbrook.....	Eva Fallon
General John Holbrook.....	Louis Casavant
Anthony Schmalz.....	Al. Shean
Princess di Montaldo (née Patrice O'Connor).....	Eleanor Painter
Prince Antonio di Montaldo.....	Joseph E. Lertora
Bertie Ashland.....	Ralph Riggs
Gabrielle Fournaux.....	Katharine Witchie

QUICKSANDS, THE, drama, in three acts, by Lewis B. Ely. Produced by the Players Stock Company.—Park Theatre, St. Louis, December 7, 1914.

QUINNEYS', comedy, in four acts, by Horace Annesley Vachell. Produced by Frederick Harrison.—Maxine Elliott, New York, October 18.

Joseph Quinney.....	Frederick Ross
Susan.....	Margaret Watson
Posy.....	Peggy Rush
Sam Tomlin.....	Arthur Grenville
Mabel Dredge.....	Cathleen Nesbitt
James.....	Cecil Fletcher
Cyrus P. Hunsaker.....	Herbert Evans
Dupont Jordan.....	Cyril Griffiths

RAGGED MESSENGER, THE, dramatised version, in three acts, of W. B. Maxwell's novel. Produced by John Cort.—Teck Theatre, Buffalo, New York, August 30.

RAMBLER FROM CLARE, THE.—Mahoney City, Pa., February 16.

RED FOX TROT, THE, comedy sketch, played by George Howell and company.—Colonial, New York, May 3.

RED TURF, one-act play, by Rutherford Mayne.—Irish Players, Bandbox Theatre, New York, June 1.

RENTED EARL, THE, farcical comedy, in three acts, by Salisbury Field. Produced by William A. Brady, Ltd., Empress, Vancouver, B.C.; August 31, 1914; Maxine Elliott Theatre, New York, February 8.

Mrs. Sanderson-Burr.....	Evelyn Carter Carrington
Dorothy Manners.....	Alice Lindahl
Mrs. Answorth.....	Teresa Maxwell-Conover
The Earl of Carmondale.....	Lawrence D'Orsay
Barry Randolph.....	Schuyler Ladd
Maude Randolph.....	Olive Templeton
Freddy Gatewood.....	Douglas J. Wood
Archibald J. Beamer.....	Albert Brown
Kipps.....	Leonard Grey

REVOLT, THE, play in three acts, by Edward Locke. Produced by F. Ray Comstock.—Lyric, Allentown, Pa., September 17, 1914; Adelphi, Philadelphia, September 21, 1914; Maxine Elliott, New York, April 1.

Mrs. Biddle.....	Jessie Ralph
Anna Stephens.....	Alma Belwin
Mrs. Caxton.....	Claire Burke
Mr. Caxton.....	Chas. N. Greene
John Stephens.....	Vincent Serrano
Fritz.....	Frank Worth
Carl.....	F. Russell Smith
Matilda.....	Sara Enright
Floro Larose.....	Beth Franklyn
Cissie Mackaye.....	Sussanne Willa
Eva Essex.....	Annette Tyler
The Deacon.....	Howard Gould
The Spouse.....	Sam Edwards
Fidgets.....	Fred W. Peters
The Prude.....	Edwin Mordant
Nannie Stephens.....	Rosanna Logan
Dr. Thomas.....	Charles Hallock

RISE OF THOMAS NORTON, THE, play, by W. M. A. Farrell, produced by the Knights of Columbus Dramatic Club.—Lyceum, Rochester, N.Y., April 19.

ROAD TO HAPPINESS, THE, comedy, in four acts, by Lawrence Whitman (first time in New York). Produced by the Shuberts.—Shubert, New York, August 30.

Jim Whitman William Hodge
Benjamin Hardcastle Scott Cooper
Walter Hardcastle Sidney Riggs
James Porter George Lund
William Ackerman Howard Morgan
Rev. Mr. Speakon Taylor Carroll
Phil Hunt A. L. Evans
Asa Hardcastle A. W. Clark
Judge Stevenson Louis Mountjoy
Viola Winthrop Marguerite Betterson
Eva Hardcastle Miriam Collins
Mrs. Whitman Ida Vernon
Mrs. Hardcastle Gladys Fairbanks
Martha Hardcastle Marie Haynes

ROAD TO TIPPERARY, THE. Presented by Gus Hill.—Perth, Amboy, February 6.

ROLLING STONES, melodramatic comedy, in four acts, by Edgar Selwyn. Produced by Selwyn and Company.—Apollo, Atlantic City December 3, 1914; Harris, New York, August 17.

Ruck Ryder Harrison Ford
Braden Arthur Aylesworth
Charles Brannigan Harry Bradley
Mrs. Brannigan Beatrice Ingram
Ann Anderson Marguerite Skirvin
Fulsome Rice Frank Kingdon
Norma Noggs Marie Carroll
Nettie Elizabeth Lee
Emma Braden Rae Selwyn
Policeman George F. Smithfield
Dave Fulton Charles Ruggles
Postman Fred Malcolm
Strawbridge Dan Jarrett
Dennison James Kearney
Nelson George F. Smithfield
Clerk Edwin B. Wolf
Officer Fred Malcolm

ROMEO AND JULIET, tragedy, by Shakespeare. Produced by the David Chasler Dramatic Company.—Forty-fourth Street Theatre, New York, November 23.

Escalus Hamilton Deane
Paris Philip Tonge
Montague Harold Skinner
Capulet Douglas Ross
Mercutio Frederick Lewis
Romeo George Relph
Juliet Khyva St. Albans
Peter Rowland Buckstone
The Nurse Ffolliott Paget
Tybalt Eric Maxon
Lady Capulet Martha Mayo
Benvolio Charles Francis
Apothecary Harry Sothorn
Balthasar Harry McCollum
Gregory Richard Lace
Uncle to Capulet William Hardy
Abraham Harry Carlton
Page to Paris Hilda Moore

ROSALIND, revival of J. M. Barrie's piece.—Lyceum, New York, September 6.

Rosalind Marie Tempest
Dame Quickly Kate Sergeantson
Charles Roche Reginald Denny

ROSEMARY, comedy, in four acts, by Louis N. Parker and Murray Carson. Revived by Charles Frohman.—Empire, New York, January 12.

Sir Jasper Thorndyke John Drew
Professor Jogram Hubert Bruce
Captain Cruickshank, R.N. Harry Harwood
William Westwood Frank M. Thomas
George Minifie Lewis Edgard

Rosemary (cont.).

Abraham Walter Soderling
The Sult Walker Fred Goodwins
Dorothy Cruickshank Alexandra Carlisle
Mrs. Cruickshank Mrs. Thomas Whitten
Mrs. Minifie May Gaiety
Priscilla Frances Landy

RUNNING FIGHT, THE, a play of American finance and politics, in four acts, by Louis Albion and David F. Perkins, founded on William Hamilton Osborne's novel of the same name. Produced by the B. F. Keith Stock Company.—Portland, Me., December 14, 1914.

RUN OF THE CARDS, THE, melodrama, by Charles F. Nirdlinger.—Lyric Theatre, Bridgeport, February 8.

SADIE LOVE, romantic farce, in three acts, by Avery Hopwood. Staged by Robert Milton and produced by Oliver Moroxo.—Gaiety, New York, November 29.

Sadie Love Marjorie Rambau
Prince Luigi Pallavicini .. Pedro De Cordoba
Comtesse De Mirabold Betty Callish
Jim Wakeley Franklyn Underwood
Lillian Wakeley Ivy Troutman
Mrs. Warrington Ethel Winthrop
Mumford Crewe Alwyn Lewis
Detective Maloney William Morris
Edward John Lyons
Giovanni John Ivan

SADIE LOVE, play, by Avery Hopwood. Produced by Oliver Moroxo.—Parson's Theatre, Hartford, Conn., November 4.

SAVIOURS, one-act play, by Edward Goodman. Produced by the Washington Square Players.—Bandbox Theatre, New York, May 7.

SEA WOLF, THE, four-act drama, founded on Jack London's book.—Parson's, Hartford, Conn., March 12.

SEARCH ME, comedy, in three acts, by Augustin MacHugh. Produced by Moffat and Pennell.—Stamford, Conn., August 9; Gaiety, New York, August 11.

Rev. Thompson Marion George Gaston
Driggs A. P. Kaye
Anthony Moreland Fred Graham
John Holton Rollo Lloyd
Thomas B. Hurst Howard Estabrook
Mary Cameron Ethel Gray Terry
Ganley Montagu Love
Lord Bayard Stanley Groome
Captain Page Walker Wilfred Seagram
Robert Ames-Cameron .. Charles A. Stevenson
Lady Beatrice Bayard Ruth Allen
Banks Gordon Burby

SEARCHLIGHTS, play, by H. A. Vachell. Produced by Mrs. Patrick Campbell.—San Francisco, August 16.

SECRET SERVICE, revival.—Empire, New York, November 8.

SECRET STRINGS, play, in four acts, by Kate Jordan. Presented by H. H. Frazee, Long-acre, New York, December 30, 1914.

Rene Marquenne Lou-Fellegen
Jeannette Mary Nash
Andre, Comte Lamballieu

Frederic de Belleville
Diane, Comtesse Lamballieu .. Marion Abbott
Victor Moreau Hamilton Revelle
Gabrielle Blanche Yurka
Bassano Franklin Kinsley
Baptiste Leonard Grey
Tony Rloo Charles Coleman
Bonneval Frank Stirling
Phillippe Chas. G. Gerard
Gannivard Sidney Stone
Fanny Emmy Oswald

SEE MY LAWYER, farce, in three acts, by Max Marcin. Produced by A. H. Woods.—Apollo, Atlantic City, May 31; Eltinge, New York, September 2.

Agnes	Amy Sumers
Postman	Frank Brownwell
Anson Morse	Harold Russell
Martha Gardner	Inez Buck
Lucille Joyce	Margot Williams
Robert Gardner	T. Roy Barnes
Fred Noble	Sydney Booth
Trueman	Gus C. Weinburg
Stockbridge	Walter Horten
T. Hamilton Brown	John Flood
Buxton	Stapleton Kent
Dr. Drew	John Daly Murphy
Robinson	Frank Monroe
Tom	Conrad Cantzen
First Attendant	John Morrissey
Second Attendant	William S. Ely
Dr. Bartlett	Jules Ferrar
Dr. Kyle	Richard Lyle

SHADOW, THE, play, in three acts, by Dario Nicodemi. Translated by Michael Morton. Produced by Charles Frohman—Empire, New York, January 25.

Berthe Tregnier	Ethel Barrymore
Gerard Tregnier	Bruce McRae
Michel Delon	Ernest Lawford
Dr. Magre	Edward Fielding
Helen Preville	Grace Elliston
Jeanne	Amy Veness
Louise	Olive Murray

SHE'S IN AGAIN, farcical comedy, in three acts, by Thomas J. Gray, from the French, *Ma Tante d'Honfleur*, of Paul Gavault. (Adapted for the English stage by Sidney Blow and Douglas Hoare as "My Aunt.") Produced by Ned Wayburn.—Lyceum, Rochester, April 15; Gaiety, New York, May 17.

Anthony	Sydney Greenstreet
Mrs. Matilda Martingale	Helen Lowell
Aubrey Brighton	William Roselle
Miss Ann Rayner	Ada Lewis
Leslie Tarton	Edwin Nicander
Suzanne Touraine	Mae Hopkins
Mr. Tarlton	George A. Schiller
Mrs. Tarlton	Julia Ralph
Joan Montague	Eileen Van Bieue
Bryant	Lillian Galer
Simpson	Clifford Robertson

SHERLOCK HOLMES, revival of the drama, in four acts, by William Gillette.—Empire, New York, October 11.

SHERMAN WAS RIGHT, farce, in three acts, by Frank Mandel. Produced by H. H. Frazee.—Fulton, New York, October 26.

Miss Held	Eileen Von Biene
Office Boy	Frank Gerbach
Spencer Craig	Ernest Cossart
Adriene Von Rosky	Jean Shelby
Robert Caldwell	Hale Hamilton
Johann Schmitt	Martin L. Alsop
Otto Naegel	Sam Sidman
Anita Ritter	Regine Wallace
Augustine Ritter	Dorothy Dorr
Estelle Murhvy	George Laurence
Captain Hartwig	Dodson Mitchell
First Officer	Ben Hendricks, Jr.
Second Officer	Manart Kippen

SHOW SHOP, THE, comedy, in four acts, by James Forbes. Produced by Selwyn and company.—Hudson Theatre, New York, December 31, 1914.

Sadi	Edna Aug
Wilbur Tomokins	Ned A. Sparks
Jerome Belden	Douglas Fairbanks
Max Rosenbaum	George Sidney
Effie Brinkley	Olive May
Johnny Brinkley	William Sampson
Bettina Dean	Patricia Collinge

Show Shop, The (cont.).

Mrs. Dean	Zelda Sears
A Night Clerk	Sam Colt
Goldman	George Coit
Meginnis	Harry G. Bates
Monk	Al. Gilmore
Hickson	Walter Young
Steve	Charles Emerson
Granby Smith	Felix Krembs
A Scene Painter	William Butler
Miss Donahue	Lillian Tucker
Miss Farrington	Rhy Alexander
Miss Toby	Becky Bruce
Mr. Billings	Stapleton Kent
Walters	Edward Moore

SILENT VOICE, THE, by Jules Eckert Goodman. Produced by Charles Frohman.—Academy, Baltimore, October 17, 1914; Liberty, New York, December 29, 1914.

Mrs. Heloise De Lorme	Eugenie Woodward
Mildred Hallam	Mrs. Skinner
Spring	Owen Meech
Williamson	Wade Boteler
Montgomery Starr	Otis Skinner
Marjorie Blair	Florence Fisher
Bobby de Lorme	George Gaul
Young Man	Harry Sothorn
Young Girl	Esther Cornell
Old Man	Walter F. Scott
Old Woman	Winona Dennison
A Plain Clothes Policeman	William Wilson
Billy	Philip Leigh
Jennie	Ruth Farnum

SINNERS, drama, in four acts, by Owen Davis. Produced by William A. Brady.—Playhouse, New York, January 7.

Bob Merrick	Robert Edeson
Horace Worth	John Stokes
Willie Morgan	Walter Walker
Joe Garfield	John Cromwell
Doctor Simpson	Charles Richman
Mary Horton	Alice Brady
Mrs. Horton	Emma Dunn
Hilda Newton	Gertrude Dallas
Polly Cary	Florence Nash
Sadie	Frances McLeod

SOME BABY, a farce, in three acts, by Zellah Covington and Jules Simonson. Revised and staged by Percival Knight. Presented by the Henry B. Harris Estate.—Fulton, New York, August 16.

Sylvia Smythe	Francine Larrimore
Alvina Smythe	Emma Janvier
Mrs. Vivvert	Beth Franklyn
Philip Stanton	John Arthur
General George Linney	Ernest Stallard
Sheriff Higgins	Gilbert Clayton
Dr. Josiah Smythe	Frank Lalor
Mrs. Philip Jones	Sara Biala
Philip Jones	Robert Lewis
"Judge" Sanderson	Sam Edwards

SO MUCH FOR SO MUCH, play, in three acts, by William Mack. Presented by H. H. Frazee, Utah Theatre, Salt Lake City, December 22, 1913; Longacre, New York, December 4, 1914.

Mrs. Brennan	Julia Walcot
Bessie Brennan	Ruth Perry
Charlie Brennan	Charles Compton
Mary Brennan	Marjorie Rambeau
Tom Hughes	Willard Mack
Steve Crissman	Jack Jevne
William Steadman	Joseph Kilgour
Powell	William Norton
Schultze	Edmund Walton

SON AND HEIR, THE, comedy, in four acts, by Gladys Unger. Produced by the American Academy of Dramatic Arts and the Empire Theatre Dramatic School.—Empire Theatre, New York, January 7.

Sir Everard Titsy Chilworth, Bart., J.P.
Ralph Collier

Son and Heir. The (cont.).

Everard Titsy Chilworth, jun... Watson White
 Cecil Chilworth John E. Wise
 Pascoe Tandridge Frederick Farren
 Felix Fourie Saxon Kling
 John Brock Alan E. Edwards
 Tiddler Kenneth Loane
 William Wallace Todd
 Lady Chilworth Meta Gund
 Beatrice Chilworth Wishaw Ann de Nully
 Amy Chilworth Laura Iverson
 Miss Chilworth Frieda Roberts
 Dorman Mary West

SONG OF SONGS, THE, play, in five acts, by Edward Sheldon, based upon the novel by Hermann Sudermann. Produced by A. H. Woods.—Atlantic City, N.Y., October 29, 1914; Eltinge Theatre, New York, December 22, 1914.

SORCERER, THE, revival.—Forty-eighth Street Theatre, New York, May 24.

Sir Marmaduke Pointdextre Herbert Waterous
 Alexis Arthur Aldridge
 Dr. Daly Digby Bell
 Notary Henry Smith
 John Wellington Wells De Wolf Hopper
 Lady Sangazure Marie Horgan
 Alino Natalie Alt

SPANISH TRAGEDY, THE, Elizabethan drama, by Thomas Kyd (produced 1603), played by the Philolexian Society of Columbia University.—Brinkerhoff Theatre, Barnard College, November 19.

STEPMOTHER, THE, a farce in one act, by Arnold Bennett.—Academy of Dramatic Arts, Empire, New York, March 4.

Adrian Prout Watson White
 Thomas Gardner Alan E. Edwards
 Cora Prout Frieda Roberts
 Christine Feversham Roselle Cooley

STOLEN ORDERS (produced in England as "Scaled Orders") drama, by Cecil Raleigh and Henry Hamilton. Produced by the Drury Lane company of America, William A. Brady, F. Ray Comstock, and Morris Gest, managers.—Manhattan Opera House, New York, September 24.

Characters in Act 1—Period, 1893.

John le Page Charles M. Hallard
 Ellen le Page Eva Randolph
 Ruth le Page Flora Cocran
 Mendel Hart Robert Ayerton
 Bertie Hart Arthur Lacey
 Montey Bebbs A. Loftus
 Joe Allan Walter D. Greene
 Bill Corry Galway Herbert
 Harry Symonds Edward Morgan
 Inspector George McSwenny

Characters in Acts 2 and 3—Period, 1913.

Gaston Fournan Charles M. Hallard
 Mrs. O'Mara Connie Ediss
 Lady Gaveston Ivy Marshall
 Admiral Lord Hugh Gaveston C. A. Handyside
 Hon. Dennis Willoughby John Halliday
 Ruth Fournal Gilda Leary
 Hannibal K. Calhoun Franklyn Ardell
 Edward Hay C. Denier Warren
 Cecil Drummond W. Lynn Lynton
 Bertrand Welch J. Schrode
 Lady Violet Faux Gladis Merrick
 Baron Kurdmann W. L. Abingdon
 Lady Outhwaite Eva Newton
 Hon. Ronald Caversham Edward Lewers
 Bertie Hart Arthur Lacey
 Joe Allan Walter D. Greene
 Old Ali Edward L. Walton
 Auctioneer Fred Pearse
 Ned Corry C. Denier Warren
 Ginger Edward Morgan
 Captain Pomfret Allan Ramsay
 Admiral St. Evremond A. Loftus
 Admiral Kelly Al. Cunningham
 Admiral Vassilovitch Fred E. Strong

Stolen Orders (cont.).

Lady Farnborough Ruth A. Hawthorne
 Jim Saunders Mort Leavitt
 Interpreter B. M. Turner
 Butler Mr. Walters
 Captain Trevor-Rawson H. Watson
 Spriggs Fortescue Watson Teale
 Sir John Denshire C. Lawrence
 Jean Morny S. Barry
 Stefan Milton Tames
 The Boy Scout George Walthera Zorn
 Flower Girl Miss Russell
 Chauffeur Carl C. Runyon
 Josi Drury Mr. Casey

STORY OF THE WILLOW PATTERN PLATE, THE, pantomime, by Clayton D. Gilbert, produced by students at the New England Conservatoire, Boston, December 4, 1911.

TAKING CHANCES, play, in three acts, translated from "Ein Reizender Mensch" (by Paul Frank and Siegfried Geyer) by Agnes Morgan and Benrimo. Produced by Lou Tellegen.—Schubert Theatre, New Haven, Conn., March 5; Thirty-ninth Theatre, New York, March 17.

M. Van Ryck John Hamilton
 M. Sabaroff Wilton Ross
 M. Pascal Lionel Bevans
 M. Clement Barnett Parker
 Madame Duval Winifred Harris
 Madame Revelle Viola Roach
 Madame Fournier Lucile Blair
 Madame Doree Mariela Bornefeld
 Madame Leblanc Louise Conti
 Lucy Gallon Carlotta Monterey
 M. Armand Alexander Herbert
 M. Revelle Elwyn Eaton
 M. Ardenne Henry J. Ashford
 Marielle Blondeau Ivy Troutman
 Pierre Robert Vivian
 M. Dubois Carl Freybe
 Count De Lastra Lou-Tellegen
 Mr. Henri Blondeau, Minister of Police at Nice Dodson Mitchell

Footman Phil. M. Sheridan
 Jeanette Aimee Dalmores
 Victor, valet to Count de Lastra Walter Plinge

TEETH OF THE GIFT HORSE, THE, comedy, in one act, by Margaret Cameron.—Academy of Dramatic Arts, Students' Empire, New York, March 11.

Richard Butler Wallace Todd
 Devlin Blake Ralph Collier
 Florence Butler Anne Kendal
 Marietta Williams Laura Iverson
 Anne Fisher Meta Gund
 Katie Marie West

TETHERED SHEEP, American folk-play, in two acts, by Robert Gilbert Welsh.—Neighborhood Playhouse, 466, Grand Street, New York, March 6.

Granddad Jeemson Solomon Friedman
 Mrs. Mandy Jeemson Ida Schiff
 Hut Stradley Max S. Weber
 Ben Jeemson Jacob P. Lyss
 Mose Snow William Alstadt
 Hosea Jeemson David Goldstein
 Zack MacPartin Abraham R. Harber
 Joel Snow Nathan Oxenhandler
 Prim Jugginson Samuel Goldman
 Levi Jeemson Louis Schorr
 Lucindy MacPartin Frances Goodman
 Bethzady Snow Rose Beatrice Schiff
 Dr. Shad Medders Max M. Kaplan

THREE OF HEARTS, THE, comedy, in four acts, by Martha Morton. Based upon the story of "Hearts and Masks," by Harold MacGrath. Produced by Messrs. Shubert (Apollo, Atlantic City, May 17).—Thirty-ninth Street Theatre, New York, June 3.

Snippy, valet G. M. Takahash
 Judson, footman Cecil Magnus

Three of Hearts, The (cont.).

Haggerty, chief detective Frank J. Woods
 Harry Hamilton "the Baron" .. George Nash
 Williams, a convict William Devereux
 Mrs. Hamilton-Brown Ethel Winthrop
 Mrs. Comstock Blanche Yurka
 Dick Comstock Schuyler Ladd
 Grace Maythorne Julia Hay
 Colonel Maythorne Robert Rogers
 Smith, a justice Arthur L. Coglier
 Andrews, a constable George H. Shelton
 Gerald Schuyler Ralph Collier
 Levy, a deputy William Caryl
 Hedges, a countryman Maurice Schonfield
 Head Waiter Arthur Jordan
 Waiter Arthur Row
 Woman Detective Anita Randall
 Miss Wadleigh Shirley Carter

TIME, THE PLACE, AND THE GIRL, THE
 Presented by the Keith Players.—Bronx,
 New York, December 1, 1914.

TO-NIGHT'S THE NIGHT, musical comedy, in
 two acts, by Fred Thompson. Music by
 Paul Rubens. Produced by Grossmith and
 Laurillard.—Shubert Theatre, New York,
 December 24, 1914.

Montagu Lovitt-Lovitt James Blakeley
 Henry Lauri de Frece
 Pedro Maurice Farkoa
 Robin Carraway Davy Burnaby
 Archibald Robert Nainby
 Albert Leslie Henson
 Lord Ridgmount Laurie Desmond
 Tolly Beauchamp S. Brightman
 Policeman F. Smythe
 The Hon. Dudley Mitten .. George Grossmith
 Beatrice Carraway Iris Hoey
 Victoria Fay Compton
 Daisy de Monthe Madge Saunders
 Angela Lovitt-Lovitt Gladys Homfrey
 Lady Kitty Preston Peggy Kurtou
 Mimi Skeats Gertrude Laarhoven
 The Hon. Baby Vereker Doris Stocker
 Avice Carlton Grace Ripelle
 Yvette la Plage Adrah Fair
 Lil Vincent Barbara Dunbar
 Irene Goodson Mabel Twemlow
 Alice Gipsy O'Brien
 June Emmy Whelen

TO RENT, FURNISHED, comedy, in one act,
 by Cora Maynard. Presented by the
 American Academy of Dramatic Arts and
 Empire Theatre Dramatic School.—Empire
 Theatre, New York, February 11.

Lester Blake Alan E. Edwards
 Peter Lovell Edmund D'Orsay
 Clara Van Borden Etta Mansfield
 Minnie Lovell Zaina Curzon

TOWN TOPICS, musical revue. Music by
 Harold Orlob. Words by Thomas J. Gray,
 Harry B. Smith, and Robert B. Smith.
 Produced by Ned Wayburn.—Century Music
 Hall, New York, September 23.

TRAP, THE, four-act melodrama, by Richard
 Harding Davis and Jules Eckert Goodman.
 Presented by Arthur Hammerstein.—Majes-
 tic, Boston, September 24, 1914; Booth
 Theatre, New York, February 19.

Jane Carson Martha Hedman
 William Graham David Powell
 Henry Carson Frederick Burton
 Martin Tully Marshall
 Edward Fallon Holbrook Blinn
 Messenger Albert Wolfe
 Helen Carson Elaine Hammerstein
 Butler George Berliner
 George Anderson Robert Wayne

TREASURE ISLAND, play, by Jules Eckert
 Goodman, based on Stevenson's novel.—
 Harmanus Blecker Hall, Albany, New York,
 November 8.

TRIAL BY JURY, revival.—Forty-eighth Street
 Theatre, New York, May 24.

The Judge De Wolf Hopper
 The Defendant Arthur Aldridge
 Counsel Plaintiff John Willard
 Usher William Danforth
 Foreman of Jury Herbert Waterous
 Plaintiff Gladys Caldwell
 First Bridesmaid Alice McComb
 Jurymen: Messrs. Hall, Averill, Flynn, Thay-
 man, Wood, Annisman, West, Dupont, Soyer,
 Barrett.

Bridesmaids: Misses Brooks, Maudant,
 Allen, Flynn, Kurrier, Mar, Tucket, Price,
 Grosberg, Stratton, Paine.

TRILBY, revival of the play, in four acts,
 from Du Maurier's novel, by Paul M.
 Potter. Produced by Joseph Brooks and
 the Messrs. Shubert, by arrangement with
 William A. Brady.—Shubert, New York,
 April 3.

Svengali Wilton Lackaye
 Talbot Wynne, "Taffy" Burr McIntosh
 William Bagot, "Little Billee" ..

Brandon Tynan
 Alexander McAlister, "The Laird" ..

George MacFarlane
 Duc de la Rochemartel, "Zou-Zou" ..

Leo Ditrichstein
 Gecko Taylor Holmes
 The Rev. Thomas Bagot Cecil King
 Theodore de Lafarce Frederick Macklyn
 Anthony Leslie Austen
 Lorrimer Leslie Rycroft
 Colonel Kaw Walter Fredericks
 Trilby O'Ferrall Phyllis Neilson-Terry
 Madame Vinard Rose Coghlan
 Mrs. Bagot Annie Esmond
 Angele Virginia Fox Brooks
 Honorine Cynthia Latham

TROJAN WOMEN, THE, tragedy, by Euripides.
 Translated into English by Gilbert Murray.
 Revived by Granville Barker and Lillah
 McCarthy in the Adolph Lewisohn Stadium
 of the College of the City of New York,
 May 31.

Hecuba Lillah McCarthy
 Cassandra Chrystal Herne
 Andromache Edith Wynne Matthison
 Helen Gladys Hanson
 Talthybius Ian MacLaren
 Menelaus Philip Merivale
 The God Poseidon Lionel Braham
 The Goddess Pallas Athene Mary Forbes
 The Leader of the Chorus Alma Kruger

TRUANTS, THE, a comedy, in three acts, by
 Wilfred T. Coleby.—Academy of Dramatic
 Arts Empire, New York, March 4.

Bill Chetwood Kenneth Loane
 Dick Chetwood Saxon Kling
 Lord Strelland Ralph Collier
 The Rev. Philip Preston Gustave Rothe
 Jack Carstairs Norris Millington
 Checkley Edmund D'Orsay
 Pegler John E. Wise

Members of the Parish }
 Council }
 }
 Freda Savell Etta Mansfield
 Lady Darnaway Anne Kendal
 Pamela Grey Zaina Curzon
 Mrs. Collins Roselle Cooley
 Bent Mabelle Davis

TWO IS COMPANY, musical comedy, in three
 acts, by Edward A. Paulton and Adolf
 Philipp, from the French of Paul Hervé.
 Music by Jean Briquet and Adolf Philipp.
 Produced by the Savoy Producing Company.
 —Shubert, New Haven, September 13;
 Lyric, New York, September 22.

Henri, Baron d'Heurville Claude Flemming
 Heloise Georgia Caine
 Emile, Baron de Solanger Roydon Keith

Two is Company (cont.).

Lulu la Grange	May de Sousa
Max	Victor Le Roy
Annette	Gwendolyn Lowrey
Dubois	Ralph Nairn
Dupre	Clarence Harvey
Comte de Perigord	Harold Vizard
Clarisse	Lyda Carlisle
Babette	Rosel Frey
Fleurette	Frances Chase
Georgette	Harriet du Barry
Janette	Cleo de Moyné
Lizette	Alice Leslie
Manette	Gertrude Grossberg
Pierrette	Frances du Barry
Suzette	Barberra Coulon
Franchette	Betty Clark
Clarette	Kitty Lawrence
Charles	Sidney Myers
Etienne	Carl Judd
Gustave	John Varnell
Armand	Harry Smithfield
Leon	Charles Yorkshire
Gaston	William Klime

\$2,000 A NIGHT. (See "The Great Lover.")

TWO VIRTUES, THE, a comedy, in four acts, by Alfred Sutro. Produced by Lee Shubert and Winthrop Ames.—Belasco, Washington, September 27; Booth Theatre, New York, October 4.

Jeffery Panton	E. H. Sothern
Claude Jervois	Orlando Daly
Mrs. Guildford	Charlotte Walker
Lady Milligan	Haidee Wright
Mrs. Jervoise	Pauline Whitson
Alice Exem	Blanche Yurka
Baylis	Arthur W. Ash
Mary	Florence Phelps

UNBORN, THE, a play by Beulah Poynter. Produced under the auspices of the "Medical Review or Reviews."—Maxine Elliott's Theatre, New York, November 12.

Mrs. Sarah Hartman Lucy Beaumont
 Katherine Hartman Emily Ann Wellman
 Dr. William Freeman Howard Hall
 Jefferson Hartman John Saintpolis
 Lennox Hartman Everett Butterfield
 Ruth Freeman Alice Lindahl

UNBORN, THE, play, by Beulah M. Poynter.—Princess Theatre, New York, November 29.

UNCHASTENED WOMAN, THE, modern comedy, in three acts, by Louis K. Ansbacher.—Burbank, Los Angeles, Cal., May 3; Thirty-ninth Street Theatre, New York, October 9.

Hubert Knolys	H. Reeves-Smith
Mrs. Murtha	Jennie Lamont
Miss Susan Ambie	Isabel Richards
Caroline Knolys	Emily Stevens
Lawrence Sanbury	R. Hassard Short
Hildegard Sanbury	Christine Norman
Miss Emily Madden	Willette Kershaw
Michael Krellin	Louis Benulson

UNDER FIRE, play, in three acts, by Roi Cooper Megrue. Presented by Selwyn and company.—Atlantic City, May 24; Hudson, New York, August 12.

Brewster	McKay Morris
Georgy Wagstaff	Phoebe Foster
Ethel Willoughby	Violet Heming
Henry Streetman	Felix Krembs
Sir George Wagstaff	Henry Stephenson
Guy Falconer	Norman Tharp
Mrs. Stephen Falconer	Malise Sheridan
Charlie Brown	Frank Craven
Captain Redmond	William Courtenay
A Frenchman	E. G. Robinson
Henri Christophe	Robert Fischer
Jeanne Christophe	Dorothy Abbott
Andre Lemaire	E. G. Robinson
Louis	S. Sidney Chon
Sergeant Schmidt	Jack Wessel

Under Fire (cont.)

Lieutenant Baum	Frank Morgan
Major von Brenig	Edward Mawson
Otto	M. Meyer
Wilhelm	K. M. Harvey
Hans	E. H. Sterling
A Sergeant	Carl Hahlo
Captain Montague	Walter Kingsford
George	Charles Lester
Horace	Lewis Harrington
John	Harland Tucker
Henry	O. V. Johnson
A Sergeant	James Martin
Fred	George Hale
Jim	John Cowper
Dr. Aubrey	Stephen Denahy
Dr. Charles	Frank Morgan

UNMASK, four-act comedy, by Martha Morton, Shubert Theatre, New Haven, Conn., May 20.

UNEXPECTED, THE, comedy, by Miss Leonard.—Wieting Theatre, Syracuse, November 29.

VERY GOOD EDDIE, musical comedy. Book by Philip Bartholomae. Lyrics by Schuyler Greene, and music by Jerome Kern.—Van Carter Theatre, Schenectady, November 9.

VICTIME, LA.—Little Theatre, Chicago, December 7, 1914.

WAGES OF WAR, THE, play, in three acts, by J. Wiegand and Wilhelm Scharrelmann. (Translated from the German by Amelia von Ende.) Academy of Dramatic Arts Students.—Empire, New York, March 11.

Matrena Grishewska	Florence E. Weston
Marianushka	Mabelle Davis
Ivan	Jack Wessel
Sasha	John E. Wise
Dimitri Kekulin	Gustave Rothe
Natasha	Frieda Roberts
Peter	Clemence Randolph
Jacob Sipjagin	Ralph Collier
Grisha	Anna Browning
Andrew	Wallace Todd
Sergeant	Alan E. Edwards
Soldiers	Kenneth Loane
	Watson White

WAR BRIDES, by Marion Craig Wentworth. For Mme. Nazimora's appearance in vaudeville.—Palace, New York, January 18.

WARE CASE, THE, play, in four acts, by George Pleydell, adapted from his novel of the same name.—Broadway, Cleveland, O., November 9.

Lady Ware	Gladys Hanson
Celia Wilson	Maude Hannaford
Sir Henry Edgerton	Corliss Giles
Sir John Murlless	Albert Bruning
Prison Doctor	Dana Parker
Sir Richard Petworth	Robert Ayrtton
Sir Herbert Ware	Lou-Tellegen
Tommy Bold	A. P. Kaye
Michael Adye, K.C., M.P.	Montagu Love
Footman	Henry von Weiser

WARE CASE, THE, drama, in four acts, by George Pleydell. Produced by the Garrick Company.—Maxine Elliott's Theatre, New York, November 30.

Rate	Robert Vivian
Marsten Gurney	John Halliday
Eustace Ede	Charles Derickson
Lady Ware	Gladys Hanson
Celia Wilson	Maude Hannaford
Sir Henry Edgerton	Corliss Giles
Sir Hubert Ware	Lou-Tellegen
Tommy Bold	A. P. Kaye
Michael Adye, K.C., M.P.	Montagu Love
Footman	Henry von Weiser
Sir John Murlless, K.C., M.P.	Albert Bruning
Prison Doctor	Dana Parker
The Hon. Sir Richard Petworth	Robert Ayrtton
Usher	Harry Chessman

WATCH YOUR STEP, musical comedy. Music and lyrics by Irving Berlin. Book by Harry B. Smith. Staged by R. H. Burnside. Produced by Charles Dillingham.—Empire, Syracuse, New York, November 25, 1914; New Amsterdam, New York, December 8, 1914.

Willie Steele	Sam Burbank
Silas Flint	William J. Halligan
Estelle	Justine Johnstone
Ebenezer Hardacre	Harry Kelly
Howe Strange	Al. Holbrook
Birdie O'Brien	Elizabeth Murray
Ernesta Hardacre	Sallie Fisher
Joseph Lilyburn	Vernon Castle
Algy Cuffs	Charles King
Iona Ford	Dama Sykes
Stella Spark	Elizabeth Brice
Mrs. Vernon Castle	Mrs. Vernon Castle
Anne Marshall	Harriet Leidy
The Ghost of Verdi	Harry Ellis
A Carriage Caller at the Opera	
A Pullman Porter	Frank Tinney
A Coat Room Boy	
Denny	Irving J. Carpenter
Josiah Jay	Gus Minton
Samantha Jay	Dorothy Morosco
Mrs. Swift	Julia Beaubien
Mrs. Bright	Mabel Calahan
Mrs. Gay	Natalie Saymore
Mrs. Smart	Gladys Sykes
Mrs. Climber	Ethel Sykes
The Man in Box 51	C. L. Kelley
A Professional Escort	Rokey Johnson
A Young Chappy	Charles Swan
An Old Chappy	Max Scheck
An Impresario	Terry Starwer
An Usher	W. M. Holbrook

WHAT'S GOING ON? musical play, book by W. H. Clifford, lyrics by Miles Overholt. Produced by John Cort.—Shubert Theatre, New Haven, Conn., January 28.

WHAT HAPPENED, comedy-melodrama, by Guy F. Bragdon.—Adelphi, Philadelphia, September 23.

WHAT MONEY CAN'T BUY, romance of today, in four acts, by George Broadhurst. Produced by the Theatrical Producing Company.—Forty-eighth Street Theatre, New York, October 11.

The American	George Fawcett
The Son	Calvin Thomas
The Secretary	William B. Mack
The King	Frank Kemble Cooper
The Prince	Robert Cain
The Chancellor	Frank Westerton
The Financier	William Devereaux
An Old Waiter	Gus Verace
Another Waiter	Adrian H. Rosley
The Princess	Anne Meredith
The Queen	Mrs. Russ Whytal
The Countess	Edith Campbell Walker
The Dancer	Sydney Shields

WHEN THE YOUNG VINE BLOOMS, comedy, in three acts, by Bjornstjerne Björnson, from the Norwegian by Avid Paulson. Produced by the Modern Stage Garden Theatre, New York, November 16.

Dean Hall	Augustin Duncan
Alberta Arvik	Ernita Lascelles
Gunda	Rasalle Mathien
Josefa	Louise Berggreen
Anna	Alice Martin
Helen Arvik	Helen May
Mr. Arvik	Emmanuel Reicher
Alvide Hall	Bertha Mann
Mrs. Arvik	Alberta Gallatin
Mary	Katherine Herbert
Karl Tonning	Rupert Harvey
First Porter	John Laerange
Second Porter	Hugh Powell
Marna Arvik	Hedwig Reicher
Peder	John Wray

WHIMS, one-act play, by Alfred de Musset.—Bandbox Theatre, New York, November 8.

WHITE FEATHER, THE, play, in three acts, by Lechmere Worrall and J. E. Harold Terry (produced in England as "The Man who Stayed at Home"). Produced by William A. Brady, Limited.—Comedy Theatre, New York, February 5.

John Preston, M.P.	Arthur Elliot
Miss Myrtle	Mabel Archdard
Fraulin Schroder	Mabel Reid
Percival Pennicuik	Alan Mudie
Daphne Kidlington	Frances Carson
Molly Preston	Jessie Glendinning
Fritz	John Burkell
Miriam Lee	Elaine Innescott
Christopher Brent	Leslie Faber
Mrs. Sanderson	Cynthia Brooke
Carl Sanderson	Eric Maxon
Corporal Atkins	Alexandre J. Herbert

WILD GAME.—See "Find the Woman."

WOMAN'S LAW, THE, play by Maravene Thompson.—Bridgeport, Conn., May 12.

WOMAN PROPOSES, skit, by Paul Armstrong.—Palace, New York, May 17.

WORLD OF PLEASURE, A, musical spectacular production, in two acts, book and lyrics by Harold Atteridge, music by Sigmund Romberg.—Winter Garden, New York, October 14.

YEOMEN OF THE GUARD, THE, Gilbert and Sullivan operetta, revived by Wm. A. Brady, with De Wolf Hopper.—Forty-eighth Street Theatre, New York, April 10.

Sir Richard Cholmondeley	John Willard
Colonel Fairfax	Arthur Aldridge
Sergeant Meryll	Herbert Waterous
Leonard Meryll	Hugh Dwyer
Jack Point	De Wolf Hopper
Wilfred Shadbolt	William Danforth
The Headsman	James Hughes
First Yeoman	Frank Clarke
Second Yeoman	George Abbott
First Citizen	William Quimby
Second Citizen	Henry Smith
Elsie Maynard	Natalie Alt
Phoebe Meryll	Gladys Caldwell
Dame Carruthers	Marie Horgan
Kate	Alice McComb

YOU NEVER CAN TELL, revival of the comedy, in four acts, by George Bernard Shaw. Revived by the Garrick Producing Company at the Garrick, New York, April 5.

Dr. Valentine	Arnold Daly
Fergus Crampton	Edwin Arden
William	George Giddens
Walter Bohun	Montague Love
Finch McComas	Stanley Dark
Mrs. Clandon	Anne Sutherland
Gloria Clandon	Doris Mitchell
Dolly Clandon	Mabel Freneyar
Philip Clandon	Charles Laite
Parlour Maid	Gwladys Morris

YOUNG AMERICA, play, in three acts, by Fred Ballard. (Suggested by the Pearl Franklin stories, centring around Mrs. Doray.) Produced by Cohan and Harris.—Astor, New York, August 28.

Jack Doray	Otto Kruger
Edith Doray	Peggy Wood
Benny King	Sam Cost
Billy Coombs	William Sampson
Romney Burgess	Edgar Nelson
Fanny King	Doris Kelley
Marjorie Timins	Ethel May Davis
Art Simpson	Percy Helton
The Dog	Jasper
Jim Reuter	Charles Dow Clarke
Nels Larson	Dixey Taylor
Mrs. McGuire	Adella Barker

Young America (cont.).

Patsey McGuire Jess Kelley
Teresa McGuire Maxine Mazanovich
Isaac Slavinsky Joseph Berger
Washington White Norman Allen
Mrs. White Manda Wilson
Judge Palmer Forrest Robinson
Nuttie Beemer Benny Sweeney
The Clerk Harry E. Willard
Court Officer Felix McClure

ZIEGFELD FOLLIES OF 1915, in two acts and twenty-one scenes, lines and lyrics by Channing Pollock, Rennold Wolf, and Gene Buck, music by Louis Hirsch and David Stamper.—Nixon's Apollo, Atlantic City, June 15.

Channel Belle Kay Laurell
Submarine Pilot Melville Stewart

Ziegfeld Follies of 1915 (cont.).

Rip Van Winkle, Jun. Carl Randall
Rip Van Winkle Leon Errol
Jennings B. Ryan Will West
Nut Sundae Ed. Wynn
The Chicken Anna Pennington
O. Shaw Androcles Bert Williams
The Lion Phil Dwyer
Radium Man Bernard Granville
Merry Picken May Murray
The Onion Sisters Oakland Sisters
A Pool Player W. C. Field
Major Domo Lucile Cavanaugh
Aide Olive Thomas
Columbia Justine Johnstone
Marie Odile Ina Claire
..... George White
..... Helen Rook

FIRES IN THEATRES IN AMERICA.

1914.

December 13.—Grand Opera House, Charleston damaged.

December 17.—Academy of Music, Pottsville, destroyed.

December 28.—Opera House, Central City Neb., destroyed.

December 28.—Majestic, Macon, Ga., destroyed.

December 30.—Wayne Opera House, Philadelphia, destroyed.

1915.

January 3.—Empire Theatre, Cohoes, New York, slightly damaged.

January 8.—Arie Opera House, Boone, destroyed.

January 31.—Hudson Theatre, New Jersey, damaged.

February 12.—Academy of Music, Holsted, Chicago, destroyed.

March 2.—Empress, Onlathe, damaged.

March 13.—Lyceum, Elmira, New York, damaged

March 23.—Pastime Theatre, Brunswick, N.E., damaged

April 7.—Empire, Brocktown, Mass., destroyed.

April 22.—Empire, Holyoke, Mass., destroyed.

April 24.—Grand Opera House, New Haven, Conn., destroyed.

May 29.—Pana (Ill.) Opera House, destroyed

May 31.—Lycoming Opera House, Williamsport, Pa., destroyed.

June 26.—Lyceum, Mystio, Conn., destroyed.

July 8.—Parson's, Hartford, Conn., damaged.

August 18.—Empire, Edmonton, destroyed.

September 23.—Princess, Montreal, damaged.

September 23.—Strand, Hampton Beach, New Haven, Conn., destroyed.

November 12.—Opera House, Lock Haven, Pa., destroyed.

November 22.—Melville Tent Theatre, Little Rock, Ark., destroyed.

November 24.—Orpheum Theatre, Pittsburgh, Kan., destroyed.

November 29.—Lyric Theatre, Fremont, Neb., destroyed.

NEW THEATRES OPENED IN AMERICA.

1914.

December 3.—Opera House, Wapello, Ia.

December 11.—New Shubert, New Haven, Conn.

December 28.—New Theatre, Pottsdown, Pa Vaudeville and pictures.

1915.

January 2.—New Orpheum Theatre, Kansas City. Vaudeville.

January 31.—New Garden. Baltimore. Vaudeville.

February 12.—Neighborhood Playhouse, New York. Drama.

February 15.—Davis Theatre, Pittsburg. Stock.

February 23.—Elk's Theatre, Pine Bluff, Ark.

March 30.—Bramhall Playhouse, New York Drama.

April 12.—Crystal Theatre, Dundee, Ill. Vaudeville and pictures.

April 12.—Liberty, Cleveland. Vaudeville.

May 1.—Municipal Auditorium, Oakland, Cal.

November 29.—Strand Theatre, Lynn, Mass.

AMERICAN OBITUARY.

FROM DECEMBER 1, 1914, TO END OF NOVEMBER, 1915.

- Abbiati, Caesar P., Musician. Aged 50. San Francisco, Cal., September 10.
- Adac, H. A., actor. Aged 35. New York, September 25.
- Adams, Charlie (Wm. Delamater). Alexandria, Ind., March 5.
- Adams, George (Rube), actor. Koch, Mo., July 8.
- Adams, James R., clown. New York, August 20.
- Adler, Samuel, property man. New York, January 15.
- Allen, Eva, actress. Philadelphia, P., April 8.
- Allen, Nita, actress. Los Angeles, Cal., July 3.
- Alexa, —, actress. Grand Mere, Que., Can., July 20.
- Alexander, Mrs. Helen, actress. Chicago, August 31.
- Ames, Annie Louise (Mrs. Annie Louise Nugent Jacques), former actress. Waterbury, Conn., August 6.
- Arnold, H. C., actor-manager. Aged 63 years. Jacksonville, Fla., December 28, 1914.
- Ashbach, Fred, musical director. Aged 51. Milwaukee, Wis., October 15.
- Atwell, Edwin, actor and editor. Aged 55 years. New York, December 17, 1914.
- Anderson, Max C., manager. Aged 55 years. New York, March 8.
- Armstrong, Paul, playwright. New York, August 30.
- Armstrong, Peter Cameron. Detroit, Mich., March 23.
- Arbretti, Jack, stage manager. New York, December 14, 1914.
- Baker, Chas. H. (Pop) Sharman. Aged 79. Toledo, O., April 23.
- Bailey, Allan Hunt, actor. Aged 57 years. Indianapolis, Ind., December 31, 1914.
- Bailey, Fred, advance agent. Aged 70. New York, May 2.
- Balsar, Charles, actor. Aged 34. Jackson, Mich., January 23.
- Bancroft, Mrs. Zara, actress. Aged 34 years. North Rose, New York, December 31, 1914.
- Barrett, Patsy, comedian. New York, September 7.
- Bates, Howard A., former showman. Buffalo, New York, September 12.
- Bayles, Myrtle, actress. Aged 20 years. New York, January 22.
- Beisenhertz, Henry D. (Biseif), musician. Aged 87 years. Indianapolis, February 8.
- Belton, Sadie, one time Lilliputian actress. Aged 74. Woonsocket, R.I., April 13.
- Benson, Bob (Sir Robert Tyler Bensonhurst). Aged 35. Drowned in the "Lusitania," May 7.
- Bensley, Eugene W. March 2.
- Bent, Frederick W., bandmaster. New York, April 15.
- Bentham, J. H., musician. Aged 47. Grand Rapids, Mich., October 16.
- Berger, Nellie (Tillie Showers), contortionist. Aged about 30 years. Chicago, February 1.
- Berger, Rudolf, vocalist. Aged 40 years. New York, February 27.
- Bernard, Gus. (Abner A. Benedict), manager. Lynn., Mass., September 5.
- Bernard, Wm. H., actor. Aged 51 years. New York, January 2.
- Blumenthal, Sidney, manager. Aged 33. Bath Beach, L.I., September 11.
- Bohannon, Bert, actor. Stamford, N.Y. September 9.
- Boles, John, vaudeville actor. Aged 27. Waterbury, Conn., March 26.
- Boone, David, manager. New Haven, Conn., May 18.
- Booth, Elmer, comedian. Los Angeles, Cal., June 16.
- Brady, William, actor. San Francisco, Cal., September 2.
- Braham, David, jun., actor. Aged 38. Rhinebeck, Dutchess County, N.Y., June 30.
- Brinkerhoff, Philip, old-time circus clown. Chicago, Ill., May 2.
- Brown, Elmer B., comedian. Los Angeles, Cal.
- Brown, Ida, actress. Aged 20. New York, September 14.
- Brown, Mat, violin player. Aged 47. Spur, Tex., June 18.
- Buck, Alice (Mrs. Francis Greene), actress. Aged 45. Lake Linden, Mich.
- Bull, Edwin A., theatrical treasurer. Brooklyn, October 7.
- Bumpus, B. M., actor. Lawrence, Kan., June 14.
- Bunting, Chas. H., theatrical manager. Aged 48. Mystic, Conn., April 27.
- Bunny, John, picture actor. Aged 52. Brooklyn, April 26.
- Burke, William J., minstrél. Aged 58 years. Lynn, Mass., December 23, 1914.
- Burnham, Charles C., actor. Aged 65. St. Paul, Minn., June 8.
- Butler, H. P., theatrical manager. New York, October 26.
- Butler, Ormond, manager, Baltimore. Aged 61, September 12.
- Button, Percy, musician. Aged 36. Washington, November 1.
- Cameron, William, theatrical manager. Amtyville, L.I., January 13.
- Carey, Eleanor, actress. Aged 64 years. Mount Vernon, May 3.
- Carl, Henry, actor. Aged 35 years. Saranac Lake, New York, December 1, 1914.
- Carter, Mrs. Francis E. Aged 50 years. Chicago, January 16.
- Carter, Roland, vaudeville actor. New York, March 2.
- Casey, James F. (James F. Carmody), vaudeville actor. New York, April 28.
- Cate, Brinton J., vaudeville actor. Aged 50. Salisbury, H.N., July 5.
- Chapman, Harry J., musical director. Manchester, N.H., March 5.
- Chatterton, George W., theatrical proprietor. Aged 62. Decatur, Ill., October 2.
- Claire, Mildred (Mrs. Al Des Roches), dancer. New York, May 31.
- Clark, Charles Heber (Max Adler), author and playwright. Aged 74. Eaylesmere, Pa., August 10.
- Cleary, Gladys, actress. Aged 22. New York, June 22.
- Clements, Frank, manager. Cincinnati, O., September 6.
- Clifford, Harry H., actor. Chelsea, Mass., January 18.

- Clovertop, Si (John V. Gleason), showman. Meriden, Conn., July 24.
- Cody, James H., actor. New York, June 8.
- Cole, Harry K., actor. Jamaica, New York, January 14.
- Cole, William Washington, circus proprietor. Aged 69 years. New York, March 10.
- Coleman, Eddie, promoter of minstrel companies. Aged 44. Bay Shore, L.I., August 30.
- Coleman, Harry, cartoonist. Aged 39 years. Washington, February 4.
- Collins, Dan, showman. Philadelphia, Pa., June 30.
- Collins, Frank, actor. Newport, Va., December 10, 1914.
- Coolman, De Witt Clinton, musical director. Aged 33. New York, May 19.
- Cooms, Ada Byron, actress and vocalist. April 18.
- Corregan, Donald, scenic artist. Syracuse, May 2.
- Correy Warren, advance agent. Aged 34. New London, Conn., April 11.
- Coppinger, Patrick, Irish comedian. Boston, Mass., August 6.
- Cowper, James Gordon, vaudeville actor. Aged 40. Lynn, Mass., July 28.
- Cox, James S., manager. Aged 42. Escherville, Ia., July 29.
- Creegan, Moira (Mrs. John Imeson). Aged 35. New York, July 9.
- Cronheim, Siegfried, theatrical manager. Newark, July 22.
- Cross, Will H., actor. Aged 39. San Francisco, Cal., August 26.
- Cummings, Patrick, one time minstrel. Aged 61. Hartford, Conn., May.
- Curdy, John N., showman. Aged 59. Amityville, N.Y., March 30.
- Darling, Effie (Mrs. Myron C. Leppingwell), actress. Aged 45. St. Louis, Mo., March 31.
- Darlington, Dot, actress. Philadelphia, September 8.
- Day, George W., actor. Aged 51. New York, May 19.
- Dean, Alf. J., ventriloquist. Aged 56. Orillia, Can., June 4.
- De Courcy Browne, Florence, operatic artist. New York, July 13.
- D'Erina, Rosa, one time singer and organist. Minneapolis, Minn., April 17.
- De Fields, John, junr., musician. Dansville, Mich., July 6.
- Dellehay, Charles, manager. Aged 58. Ellsworth, Minn., September 23.
- Denham, William Richard, actor. Aged 86. New York, September 21.
- Delmaine, Fanny (Mrs. W. F. Brockenshaw), actress. Aged 75 years. London, Ont., Can., January.
- Demonic, George, vaudeville actor. Chicago, March 31.
- Derries, Anton, acrobat. Metuchen, N.J., June 18.
- Dickinson, Richard, vocalist. Aged 31. New York, December 27, 1914.
- Dickinson, W. S. (Rube), comedian. Kansas City, December 28, 1914.
- Dickson, James A., actor. Westbrook Hospital, Portland, Me., January 1.
- Dixon, Fanny (Mrs. Marten J. Dixon), actress. Aged 42. New York.
- Driscoll, James, actor. Harrisburg, Pa., December 3, 1914.
- Driver, Anna (Mrs. Caulfield), actress. Aged 39. New York, April 29.
- Donohue, Alfred, actor. New York, April 6.
- Donohue, May, actress. New York, July 19.
- Dorner, A. C., theatrical manager. New York, October 18.
- Dorsell, Sabery (Mrs. John B. Nugent). New York, April 12.
- Downing, Charlotte, actress. Consted, N.Y., June 30.
- Dunkhurst, Edward, vaudeville actor. Aged 37. Chicago.
- Dunlop, Augustus P., theatrical press agent and editor. Aged 76. New York, October 8.
- Dumont, Major John, lion trainer. Northfield, Minn., August 21.
- Eagun, John, circus performer. Atlantic City, N.J., August 24.
- Eicherly, Professor John W., musician. Fort Worth, Tex., January 10.
- Ellis, J. H. S., theatrical manager. Chicago, November 26.
- Emerson, Luther Orlando, composer. Aged 95. Boston, Mass., September 30.
- Etolia, Mildred (Mrs. A. F. Shuler). Minneapolis, Minn., September 13.
- Evans, George, vocalist. Aged 42 years. Baltimore, March 5.
- Evans, J. C., scenic artist. Aged 75 years. Chicago, February 23.
- Fagerstrom, Freda, circus rider. New York, September 6.
- Fairbairn, Bessie, actress. New York, December 30, 1914.
- Fairbanks, James, comedian. Aged 24 years. Toronto, Can., December 4, 1914.
- Faulkner, Anna Florence, actress. Aged 22 years. New York, January 9.
- Faust, Alex. Jacques, actor. New York, February 22.
- Favar, Marguerite, actress. Memphis, Tenn., September 21.
- Faucett, Allen, stage manager. San Francisco, June 6.
- Fay, Tommy, old time vaudeville producer, comedian, and acrobatic dancer. Aged 60. Kansas City, Mo., August 9.
- Field, Frank, actor. Aged 34. Bar Harbour, Me., August 15.
- Fitzgerald, Daniel, actor. Aged 71 years. West New Brighton, S.I., January 23.
- Flake, Charles, actor. Rochester, Ky., February 13.
- Flinn, Dr. Herbert, hypnotist. New Castle, Pa., March 5.
- Florede, Nellie, burlesque actress. Chicago, Ill., April 13.
- Foley, Edward, actor. Miles City, Mont., March 21.
- Ford, Harry M. Aged 43. Baltimore, November 26.
- Forman, Justus Miles, playwright and novelist. Aged 40. Drowned in the "Lusitania," May 7.
- Forrest, Harry, actor. Aged 39 years. Indianapolis, February 1.
- Forrester, Frank, old-time burlesque actor. Atlantic, Ga., March 28.
- Fostelle, Chas. actor. New York, March 25.
- Fox, Mrs. Julia Cabot, one time actress. Aged 74. Brooklyn, November 24.
- Fox, Mrs. Grace, actress. New York, June 28.
- Fox, Irene, musician. Aged 17. Amarillo, Tex., August 17.
- Frank, Alexander, manager. Aged 49 years. Monticello, New York, February 6.
- Franklin, Mortimer, former actor. Aged 62. New York, August 16.
- Frazee, Warren ("Alligator Joe"), showman. San Francisco, Cal., May 30.
- Free, George H., manager of picture theatres. Aged 49. Peekrill, N.Y., May 5.
- Froham, Charles, theatrical manager. Aged 55. Drowned in the "Lusitania," May 7.
- Frothingham, George B., actor. Aged 75. Burlington, Vt., January 19.
- Fyles, Vanderheyden, dramatic critic and writer. Aged 38. New York, August 9.

- Gadwell, Louis N., advertising agent. Providence, R.I., March 3.
- Gale, Mildred, actress. Aged 22. San Francisco, March.
- Gardiner, E. M., theatrical manager. Aged 85. Chicago, February 6.
- Garside, James S., actor-manager. Aged 50 years. Dubuque, Iowa, January 13.
- Gavin, Luke, dancer. Sayres, Okla., January 31.
- Gebest, Charles L., one time musician. Aged 68. Madison, Ind., November 27.
- Geller, Billy, actor. Brooklyn, New York, January 22.
- Gerker, S. Ed., minstrel. January 25.
- Gibson, Hugh, actor. Aged 58. New York, March 8.
- Giraud, J. E., veteran performer and manager. Aged 53. Pass-a-Grille, Fla., July 27.
- Gleason, Lee Wilbur, actor and manager. Aged 61. New Orleans, July 21.
- Glenn, Ida, actress. Aged 49. New York, March 26.
- Glover, Lyman B., critic and one-time manager. Aged 67. Chicago, April 6.
- Golden, Martin, actor and manager. Aged 79. New Harmony, Indiana, October 26.
- Goldsmith, Mrs. Ina, actress. Aged 51. Albany, New York, May 10.
- Goode, Leonard Leslie, actor. Aged 36. Bloomfield, Ia., March 8.
- Goodwin, Benj. (Benjamin Douney), connected with circus business, and former vaudeville performer. Cambridge, Mass., August 5.
- Gorman, Edward F. (Romaine), actor. Jersey City, New York, November 1.
- Graham, Lemuel Laker, scenic artist. Aged 68 years. Brooklyn, New York.
- Grante, Rose M. (Mrs. Louis J. Fosse). Mt. Vernon, New York, April 13.
- Granville, Nellie, actress. Corona, L.I., May 20.
- Gregory, Elliott director of Metropolitan Opera Company. Aged 61. June 1.
- Green, Lew, comedian. Aged 22. Brooklyn, New York, March 23.
- Griffin, Frank V., advance agent. New York, June 19.
- Grimm, Harry, vaudeville artist. Jefferson City, Mo., March 12.
- Gross, Rudolph, musician. New York, September 4.
- Hadley, Prof. S. Henry, organist. Aged 70 years.
- Hall, Charles P., theatrical manager. Aged 74. Oakland, Cal., August 11.
- Hall, Oliver C., actor. Aged 30. New York, October 8.
- Hammet, Florus (Frost), theatrical manager. Malden, Mass., March 8.
- Hamrahan, Joseph L., stage manager. Aged 34. New York, June 15.
- Hanson Frank, old-time vaudeville actor. Ossipee, N.H., March 23.
- Hanson, John, comedian. Kansas City, Mo., December 22, 1914.
- Harrington, Professor, magician. Haverhill, Mass., September 3.
- Harper, Olive (Mrs. Helen Burrell d'Apéry), authoress. Aged 73. Philadelphia, Pa.
- Harris, George, theatrical manager. Aged 63. New York, March 16.
- Heckler, Herbert, opera singer. New York; September 26.
- Helf, J. Fred, song author. Liberty, N.Y., November 26.
- Hesse, William T., vaudeville artist. Aged 29. Brooklyn, N.Y., October 25.
- Hewitt, Ruth, actress. Aged 24. Altoona, Pa., October 10.
- Hickey, John M., theatrical manager. Aged 65. New York, June 6.
- Hill, C. B., actor. Boston, Mass., April 17.
- Hirsh, Harry, showman. Elgin, Ill., July 25.
- Holding, Franklin Ernest, musician. Aged 29. Providence, R.I., April 3.
- Holland, David Brantingham, stage manager. Aged 35. Brooklyn, N.Y., July 26.
- Hollingshead, Mrs. Rosalie Murdock, one time elocutionist. Aged 81. Mt. Auburn, O., November 16.
- Hollins, Redfern, singer. Aged 74. New York, April 23.
- Howard, Frank, vocalist. Aged 63. West Union, La., December 4, 1914.
- Howland, William Le Grand, composer and playwright. Aged 42. Douglas Manor, L.I., July 26.
- Hughes, Thomas F., vaudeville artist. Aged 54. Salmon Falls, Me., October 11.
- Hughes, William, actor. Aged 26. Seattle, Wash., May 2.
- Huntington, John Jay, actor. Aged 68. Blissfield, Mich., September 28.
- Irish, Annie (Mrs. Harry Hall), actress. Aged 61. New Bedford, Mass.
- Irish, Charles, showman. Aged 59. Onset, Mass., April 28.
- Jacobs, H. R., theatrical manager. Schenectady, New York, January 1.
- James, Frank, actor. Excelsior Springs, Mo., February 13.
- Johnson, George A. D., one-time actor. Los Angeles, Cal., December 31, 1914.
- Johnson, George C., actor. Brooklyn, N.Y., June 6.
- Joyce, Kitty (Mrs. Katherine Risbold), actress. Aged 41. New York, June 23.
- Judah, Abraham, theatrical manager. Aged 66. Kansas City, October 26.
- Jundt, Alfred Charles, gymnast. New York, April 15.
- Kammerlee, Gus, vocalist. Aged 66. Dorchester, Mass., February 8.
- Kaufman, Charles W., actor. New York, October 7.
- Keeley, Gus, comedian. March 24.
- Kelly, James, actor. Yonkers, N.Y., February 26.
- Keltner, Edgar H., actor. Omaha, Neb., February 22.
- Kendig, Walter, moving picture actor. Aged 22. Yonkers, N.Y., October 13.
- Kerchner, Professor Karl, bandmaster. Aged 73. Bath, Me., September 10.
- Kersands, Billy, comedian. Aged 72. Artesia, New Mex., June 29.
- Kiernan, Thomas, vaudeville actor. Brooklyn, N.Y., November 3.
- Kinnie, Frank, circus proprietor. Ogdensburg, August 16.
- Klein, Charles, playwright. Aged 48. Drowned in the "Lusitania," May 7.
- Klecko, Roman, vocalist. New York, December 25, 1914.
- Kline, Otto, circus performer. Aged 28. New York, April 21.
- Kneidler, Robert, theatrical proprietor. Collinsville, Ill., October 1.
- Konig, Karl, acrobat. Aged 18. New York, March 4.
- Kopelman, Simon, music hall proprietor. New York, October 5.
- Labarge, Paul, stage carpenter. Bay City, Mich., January 31.
- Lambrigger, Julia. Aged 59. Orrville, O., August 5.
- La Clair, Lou (O'Dea), vaudeville artist. Aged 41. Philadelphia, Pa., October 29.
- Lamont, Eddie (William Braidwood, jun.), musician. Aged 39. Hamilton, Can., December 28, 1914.
- Larsen, Luella (Mrs. Jack Martin), actress. Chicago, February 18.

Lawton, Alger (Alger C. Weyforth), actress. Philadelphia, Pa., January 31.

Lawton, Stanley, musician. St. John, N.B., Can., February 23.

Leamy, Ed. J., manager. Aged 66. Syracuse, N.Y., October 14.

Leavitt, John M., theatrical property maker. Aged 59. New York City, July 24.

Lee, Chester A., actor. El Paso, Tex., May 12.

Lee, Georgie, actress. Aged 32. Elizabeth, N.J., March 31.

Leigh, Tom J., actor. Aged 94. Washington Heights, N.Y., March 24.

Le Mayne, Mrs. Sarah Cowell, actress. Aged 56. Lake Placid, N.Y., July 17.

Leslie, Blanche (Mrs. E. C. Seligman), actress. New York, August 26.

Lewis, St. John, scenic artist. New York, August 21.

Light, Ruth Irene, child actress. Aged 4. Kansas City, Mo.

Little, Richard W., theatrical manager. Age 52. Scarsdale, New York, July 6.

Lombardi, Mario, singer. Portland, Ore., April 21.

Long, Frank E., manager. Minneapolis, Minn., May 17.

Long, Samuel, president of Kalem Moving Picture Co. Aged 41. New York, July 28.

Macaulay, Colonel John T., theatrical proprietor and manager. Louisville, Ky., November 3.

Mack, Hugh, vaudeville artist. Spuyten Duyvil, New York, October 22.

Mack, Earl, actor. Mason City, Ia., January 17.

MacKenzie, Archie, manager. Cambridge, O., March 16.

Mackey, C. Stanley, musician. Aged 39. Philadelphia, September 26.

Mackmay, Edward, former actor. Chicago, February 24.

MacMahon, James, theatrical manager. Peter-sham, Sydney, Australia, April 30.

Maffin, Alfred W., actor. Aged 75. Staten Island, New York, January 10.

Magee, John J., comedian. Aged 57. New York City, July 25.

Major, Agnes (Mrs. Vincent McCarthy). Chicago, November 28.

Malvina, Mme. Carola, dancer. New York, January 17.

Mann, Nat D., composer. San Francisco, Cal., April 12.

Manning, Rose (Josephine E. Thornton), actress. Philadelphia, February 18.

Marcus, Henry M., musician. Buffalo, New York, October 24.

Martin, Charles, vaudeville artist. Aged 25. Cincinnati, O., July 11.

Martin, Luke J., actor. Aged 70. New York, April 8.

Martindale, Frank (Frank Howard), tenor. Aged 64. West Union, Ia., December 4, 1914.

Maxwell, Mae, actress. Aged 36. Brooklyn, May 11.

McCarthy, Nellie, vaudeville artist. Hamilton, O., July 15.

McGee, James, actor. Chicago, Ill., April 29.

McGirr, Isaac, violinist. Aged 88. Washington, Pa., September 25.

McMahon, Thomas J., comedian. Aged 48. New York, October 3.

McGreery, Jack, vaudeville actor. Beaumont, Tex., May 27.

McNish, Rose F., former actress. St James, L.I., October 1.

McVay, William, actor. Aged 65. New York, January 25.

Meager, Dorothy, actress. New York, November.

Medina, Ben, old-time performer. Aged 84. Bedford City, Va., July 12.

Merchunt, Ralph C., actor. Aged 31 years. Fitchburg, Mass., December 17, 1914.

Merrick, Tommy, minstrel. Aged 41 years. New York, December 10, 1914.

Mershon, Fred V., actor. Aged 42. McGregor, Ia., November 10.

Miller, Carl, bandmaster. Aged 82. Aurora, Ill., April 9.

Miller, Charles, musician. Brooklyn, N.Y., March 8.

Miller, William L., showman. Aged 75. Bridgeport, Conn. June 20.

Miles, David, actor. Aged 44. New York, October 28.

Morgan, Edward W., vaudeville performer. Aged 55. Paterson, N.J., May 23.

Morrell, Charles, old-time performer. Patten, Col., June.

Morris, Dahlia (Mrs. J. Francis Marlow), actress. Aged 22. Akron, O., June 14.

Morrison, William, musical director. Aged 55. New York, May 26.

Mooney, Julie E. (Mrs. Kenneth B. Merrill), act. ess. New York, March 6.

Mooser, Leon, Manager. San Francisco, Cal., July 11.

Moncrief, Richard, veteran actor. Aged 75. St. Louis, Mo., April 6.

Monroe, Mrs. Frank (Viola B. Miles), actress. Winter Hall, Mass., November 5.

Montague, Gladys, actress. New York, March 18.

Morse, David Lincoln, stage carpenter. Aged 47 years. Mass., March 9.

Moyman, Richard, moving picture promoter. Hastings-on-the-Hudson, July 30.

Murray, Everett, J., actor. Aged 23. Brooklyn, N.Y., November 24.

Nannary, William, theatrical manager. Aged 78. San Francisco, Cal.

Nova, Joy, musical director. Aged 56. Brooklyn, N.Y., July 20.

Neff, M. A., founder and president of the Motion Picture Exhibitors' League of America, Brooklyn, N.Y., October 6.

Nichols, Howard D., manager. New York, April 19.

Nye, Simon N., manager. Colorado, March 4.

Ockerman, Florence, actress. Jersey City.

Ongley, Byron, author and stage director. Wilmington, Del., October 23.

O'Rourke, Mrs. Sarah E. (Mme. Wanda), Spokane, January.

Padley, Thomas Edwin, musician. Aged 45. Providence, R.I., April 7.

Page, Eddie F., vaudeville artist. Aged 41. New York, November 24.

Palmer, John Fay, actor, Trenton, N.J., March 25.

Palmer, Pauline, opera singer. New York, September 27.

Parquette, William, song writer. Chicago, February 27.

Pell, Arthur Cortlandt, musical director. Age 46 years. Brooklyn, New York, December 24, 1914.

Phelan, Elsie Gertrude (Mrs. Robert S. Larsen), composer. Dorchester, Mass., June 10.

Phillips, Edwin R., actor. Coney Island, N.Y., August 30.

Pierce, Burt Fuller, minstrel. Aged 67 years. Oxford, Mass., February 6.

Pineus, Harry, manager. Houston, Tex., February 25.

Plympton, Eben., actor. Aged 62. New York, April 12.

Pole, Vera, actress, New York. March 8.

Polk, Frank, comedian and bandmaster. Cincinnati, O., September 21.

Prentice, Frederick ("Kid"), showman. Aged 53. Bridgeport, Conn., April 17.

Purdy, George, musical director. Aged 63 years. New York, January 4.

Pusey, Chas., comedian. March 22.

- Ramsey, Freyda, actress. Los Angeles, June 21.
 Rank, Charles O., stage manager. Aged 35. Logansport, Ind., November 25.
 Ranous, William V., director of picture companies, California, April 3.
 Rawlston, Zelma, actress. Aged 47. New York, October 30.
 Redmund, William, veteran actor. Piermont, N.Y., October 9.
 Reed, A. Leslie, actor. Aged 26. Santa Barbara, Cal., November 19.
 Reed, Arthur, vaudeville artist. Aged 35 years. Chicago, January 31.
 Reed, Etta, actress. Aged 48. Springfield, Mass., October 10.
 Reiff, Elizabeth (Mrs. Henry C. Reiff). Aged 35 years. Rochester, New York, February.
 Reno, George B., vaudeville actor. Grand Rapids, Mich. June 22.
 Reynolds, Fred S. (Frederick Penny), actor. Aged 31, March 18.
 Rice, John C., actor. Aged 58. Philadelphia, Pa., June 5.
 Ring, Grace (Mrs. Robert M. Dunham). Aged 36, New York, July 13.
 Roberts, A. M., showman. San Francisco, Cal., September 11.
 Roberts, R. A., actor. New York, June 5.
 Robinson, Harry A., manager of Club Department of the Western Vaudeville Managers' Association of Chicago. Aged 47. New York, March 5.
 Robinson, Johnnie, musician. Syracuse, N.Y., October 30.
 Roche, James Connor. Aged 70. New York, August 24.
 Rockwell, D. M., pianist. Mount Vernon, O., September 26.
 Roland, Edna (Mrs. Harry S. Ellis), actress. Colorado Springs, Col., November 26.
 Rothert, Grace, actress. Aged 37. Chicago, October 1.
 Rugden, Eryllynne, actor. Aged 60. New York, May 5.
 Russell, Jack B., vaudeville actor. Denver, Col., May 10.
 Russell, Katherine (Mrs. Alfred Dampier), actress. Aged 66 years. Reading, Pa., March 8.
 Salisbury, Roscoe R., New York, February 18.
 Sambrook, Jacob J., actor. Aged 73. Yonkers, N.Y., June 14.
 Sanbrook, Jacob J., actor. Aged 71. Yonkers, N.Y., June 14.
 Seamon (Jefferies), Frank W., gymnast. New Brunswick, N.J., July 3.
 Seymour, Arthur J., vaudeville artist. Aged 48. Norwich, Conn., October 12.
 Scott, Bob, actor. Portland, Me., December 10, 1914.
 Scott, Mathew, circus artist. Aged 78. Bridgeport, Conn., December 22, 1914.
 Shaw, Charles, actor. New York, September 18.
 Shea, Paddy, vaudeville artist. Aged 67 years. Detroit, Mich., December 18, 1914.
 Sherman, Charles, vaudeville artist. Aged 53 years. Milwaukee, Wis., December 15, 1914.
 Shipman, James W., circus performer. Aged 50 years. Brattleboro, Vt., March 10.
 Shoemaker, Jack, manager. New York, June 1.
 Sicard, Charles A., builder of theatres. Aged 56. New Orleans, November.
 Siebert, Adolph E., theatrical manager. Norfolk, Va., September 3.
 Simmons, Bill, magician. Schuylerville, New York, December 1, 1914.
 Sinsheimer, Mrs. Alvina Friend, musician. New York, November 20.
 Skinner, Charles G., manager. Chester, Pa., September 29.
 Smith, Philip H., vaudeville actor. Aged 42. Camden, N.J., September 21.
 Sooy, Oscar, actor. Aged 22. Elizabeth, N.J., July 5.
 Spencer, L. G., dramatic agent. Aged 46 years. New York, December 15, 1914.
 Sooy, Oscar, actor. Aged 22. Elizabeth, N.J., April 5.
 Stevenson, William H., musician. Camden, N.J., January 5.
 Stewart, Howard Bay, vaudeville artist. Philadelphia, Pa., July.
 Stewart, Herbert W., actor. Aged 47 years. New York, February 12.
 Stewart, Melville, actor. Sea Gate, August 5.
 St. James, Laura D., actress. Aged 51. New York, June 22.
 Stone, Colonel Frank P., manager. Wellesley, Mass., March 4.
 Streamer, Volney, librarian of the Players' Club, and one-time actor. Aged 63. Amityville, L.I., April 14.
 Strong, Mrs. Ida G., actress. April.
 Stuart, Ralph, actor. New York, September 12.
 Stutz, John Georg, author, actor, and manager. Aged 47. Los Angeles, Cal., January 12.
 Sullivan, Joseph, former actor. Aged 40. New York, February 27.
 Sumner, Roy, actor. Aged 28. Sheepshead Bay, N.Y., August 31.
 Sutter, Marie E., actress. Central Islip, September 6.
 Taylor, Chas. E., vaudeville performer. Pittsburgh, Pa., October 2.
 Thompson, Dana Clifford, circus performer. Aged 37. San Francisco, Cal., May 8.
 Thompson, Monte, theatrical manager. Boston, Mass., April 13.
 Thorpe, Claude Raymond, vaudeville artist. Aged 31. Los Angeles, Cal., October 6.
 Tighe, Thos. R., manager. St. Johnsbury, Vt., March 19.
 Tomers, David Irving, theatrical manager. Aged 54. New York, May 26.
 Towle, Charles F., theatrical manager, Pittsburgh, Pa., December 1, 1914.
 Trent, May (Rella), actress. Aged 56 years. Chicago, Ill., December 25, 1914.
 Trump, John N., journalist. Aged 34 years. Denver, Col., December 10, 1914.
 Valora, Josephine, one-time actress. Elmira, N.Y., January 4.
 Van Winkle, Asa T., musician. Aged 68 years. Montclair, N.J., January 25.
 Vernon, Mrs. (Inez Joline), former violinist. Aged 30. New York, July 22.
 Vincent, Eva, actress. Aged 65 years. New York, December 10, 1914.
 Voorles, Charles Calvin, actor. Aged 23 years. Kankakee.
 Wagner, Joseph, manager. Philadelphia, Pa., March 1.
 Wa'cott, Julia (Mrs. Otis Crandall), actress. Aged 70. Chicago.
 Waldron, Isabel, actress. Jamaica, L.I., July 21.
 Walker, John P., lecturer, Chicago, January.
 Walker, Nellie, vaudeville performer. Aged 25. Boston, October 15.
 Walsh Blanche, actress. Aged 42. Cleveland, October 31.
 Walters, Nellie (Mrs. Barry O'Neil), actress. New York, November 21.
 Washburn, Rena (Mrs. Paul Ahlgrin), actress. Cleveland, O., February 3.
 Watson, Bob, acrobat. Aged 50 years. Brooklyn, New York, January 7.
 Watson, Sam, actor. Trenton, N.J., April 16.
 Way, Jeannette (Mrs. Carl G. Way). Syracuse, N.Y., April 13.
 Webster, Howard A., musical director. Aged 34. Reading, Pa., April 4.
 Weeks, Frank Marvin, actor. Aged 38 years. Rexburg, Ida., December 26, 1914.

- Weigand, Chas. F., theatrical manager. Aged 68. New York, January 26.
- Welby, Jake B., old-time minstrel. Chicago, Ill., April 21.
- Welch, George, actor. Aged 21. Fall River, Mass. October 11.
- Welsh, Mrs. Josephine Valland (Valora), actress. Elmira, New York, January 5.
- Welch, Mrs. S. M. Aged 68. Fall River, Mass., September 2.
- Weston, Marie, actress. New York, December 18, 1914.
- Weyrick, J. Veck, stage manager. Brooklyn, New York, March 7.
- Whalley, Mrs. A. S., musician. Chicago, September 19.
- Wheat, Leo P., musician and composer. Aged 74. Washington, D.C., March 25.
- White, Frank, lion tamer. Olive Hill, Ky., April 26.
- Whitton, Joseph M. B., theatrical manager. Aged 88. Stamford, Conn., July 11.
- Whyte, Charles P., manager. Aged 42 years. Chicago, March 1.
- Wilder, Marshall P., humorist. Aged 55 years. St. Paul, January 10.
- Wilson, Leonora, actress. Williamsport, Pa., September 21.
- Wilson, Mrs. Francis (Myra Barrie), former operatic singer. New York, November 18.
- Wilstach, Claxton, theatrical manager. Aged 48. April 26.
- Williams, Charles B., veteran actor. Aged 86. Louisville, Ky., August 17.
- Williams, Gus, comedian. Yonkers, January 15.
- Williams, James (James B. Leweck), actor. Aged 64 years. New York, January 19.
- Williams, Warren, stage manager. Elso Paso, Tex., January 27.
- Wineyard, Ruth, actress. Denver, Col., July 17.
- Witt, Margaret, vaudeville actress. Aged 36. Kingsbridge, N.Y., July 6.
- Woodthrope, Bud, actor. Aged 50. East Saginaw, Mich., April 8.
- Wright, John D., actor. Aged 32 years. Dunmore, Pa., December 15, 1914.
- Wright, George W., actor. Toledo, O., September 9.
- Wright, Mrs. Leo W. (Pearl La Rue), dancer. Philadelphia, November 16.
- Young, Frank, actor. Aged 55. Buck Grove, Ia., March 30.
- Zitterbart, Professor Fidelis, musician and composer. Aged 71. Pittsburg, Pa., August 30.



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LEGAL CASES OF THE YEAR.

[JANUARY]

**BUCKMASTER v. THE "LONDON MAIL"—
ACTION FOR LIBEL—MISS GLADYS
COOPER OBTAINS VERDICT FOR
£1,200.**

Before the Lord Chief Justice and a special jury, in the King's Bench Division, Mrs. 12 H. J. Buckmaster (Miss Gladys Cooper) sued the *London Mail* and the printers, Messrs. Walbrook, Limited for libel.

Miss Cooper complained of a paragraph which appeared in the paper on July 11, 1914 alleging that by innuendo it suggested that divorce proceedings were being brought against her. The defence was that the paragraph, in which no name appeared, did not refer to her at all.

Plaintiff was represented by Sir F. Low, K.C., and Mr. H. A. McCordie; the *London Mail*, Limited, by Mr. Rigby Swift, K.C., and Mr. F. Temple Barrington-Ward; and Messrs. Walbrook by Mr. Vachell, K.C., and Mr. H. M. Givcen.

Sir F. Low stated, in his opening, that during a period of some eighteen months some person or persons circulated rumours about her which were as baseless as they were defamatory. In 1908 she became engaged to Mr. Buckmaster. The engagement was a short one, and as her near relatives thought it unwise she should be married so young they opposed the marriage. Notwithstanding this objection, Miss Cooper determined to get married, and the marriage took place at St. George's, Hanover Square.

Among the actors with whom she had been prominently associated was Mr. Dennis Eadie. Amongst her other friends was Mr. Gustav Hamel, who unfortunately met his death while flying. The rumours set afloat coupled her with both these gentlemen. Sometimes they took the form of suggesting that her husband was bringing divorce proceedings against her, and that they were to be the co-respondents.

With a view to stopping them, she had photographs taken of herself, her husband, and her little daughter, hoping they would show that at the time these statements were being made she was living with her husband in the most amicable domestic relationship. That was the state of things in July, 1914, when the matter came to be taken up by the *London Mail*. In the issue of July 11, 1914, there appeared on the cover a number of paragraphs under the head-line "You must read," also the motto, "We try the truth." Inside was the following paragraph, preceded by the word "Hush":—

Heaven and earth are being moved, in the popular phrase, to hold in check a scandal of theatreland, which looms daily more threatening. I cannot obviously say more at present than that you all know and admire the lady, ditto the man in the case. A second name, that of a man since tragically gone, is also mentioned, but will, I earnestly hope, be struck from the suit

should it come on. Despite the publication of pictures showing complete domestic bliss, she was never really happily wed, which was entirely her own fault, inasmuch as she rushed to the registry office against the advice of all. As for the prospective co-respondent, well—his marriage was ludicrous.

The defamatory character of this paragraph, submitted counsel, could not be disputed. The only defence put forward was that it did not apply to Miss Gladys Cooper. That this paragraph applied to Miss Cooper he did not think the jury would have any doubt at all, in view of the rumours that were being circulated and the circulation of the photograph he had mentioned.

Miss Gladys Cooper, giving evidence, said she was married in 1908, after a short engagement, at the age of nineteen, to Mr. Buckmaster, at St. George's, Hanover Square. Her married life had been perfectly happy.

She had acted with Mr. Dennis Eadie, and had been friendly with Mr. Hamel. She had lunched with both, with her husband's knowledge.

Mr. McCordie informed the Court that when the writ was issued by the plaintiff the defendants issued an apology, in which they said they did not for a moment intend the alleged libel to refer to Miss Cooper.

In reply to Mr. Rigby Swift, the plaintiff agreed that she issued the writ before the *London Mail* had time to apologise or make a statement.

Going through the various sentences in the alleged libel, Mr. Rigby Swift said there were more tragic deaths than that of Mr. Hamel in the early part of 1914. There was the sinking of the "Empress of Ireland," with many theatrical people on board, so that the alleged libel may have referred to somebody on board the liner.

Mr. Dennis Eadie said he had acted in a number of pieces with the plaintiff. He saw the paragraph, and considered that it referred to Miss Cooper. He had not the slightest doubt of it. There was not a word of truth in the allegations made in the paragraph.

Sir Frederick Low, addressing the jury, characterised the action of the defendants in printing such stuff as this as "a detestable and outrageous way of conducting a journal."

Mr. Rigby Swift, for the defence, called no witnesses, and argued that no reasonable person could connect the plaintiff's name with the paragraph.

The Lord Chief Justice, in his summing up, said that if the person who wrote the paragraph wished to establish that he had not Miss Cooper in his mind, then it was open to him to come into the witness-box and prove it. No one who penned libels was to be allowed to shelter himself behind his counsel if it was necessary for him to show, or if he wished to show, he did not in fact mean a certain person. The question for the jury was, Were they of opinion reasonable and sensible people might

have come to the opinion that this article referred to plaintiff?

The jury returned a verdict for plaintiff, and assessed the damages at £1,200. Judgment was entered accordingly, with costs.

COLLINS v. PRESTON EMPIRE.—DAMAGES FOR BREACH OF AGREEMENT.

Before Judge Woodfall, in the Westminster County Court, Messrs. Will Collins and 12 Co., agents, claimed £71 8s. 8d. from the proprietors of the Preston Empire, damages for alleged breach of agreement.

Mr. Ronald Smith was counsel for the plaintiffs, and Mr. Palmer represented the defendants.

Mr. Smith said that on March 28, 1913, a Mr. Henry Carlton was engaged by the plaintiffs as general booking manager. Shortly afterwards Mr. Carlton told the plaintiffs that he could obtain for them the sole agency for the defendants' theatre. Some discussion took place, and it was decided that Messrs. Collins would accept the agency, all profits to go through the books of the firm in the same way that the plaintiffs carried on other business. Mr. Carlton accordingly booked artists for the defendants' theatre, the arrangement being that out of the usual 10 per cent. commission deducted from the salaries paid the defendants were to deduct $2\frac{1}{2}$ per cent. for themselves and forward $7\frac{1}{2}$ per cent. to the plaintiffs, who, in turn, paid Mr. Carlton $2\frac{1}{2}$ per cent., in addition to his salary. In August last some dispute arose between Mr. Carlton and Messrs. Collins, which, it was understood, formed the ground of another action quite apart from the present one. When the dispute arose it became necessary for Messrs. Collins to inform the defendants that Mr. Carlton no longer represented their firm, and that it would be unnecessary to pay Mr. Carlton commission. That notice was given on September 4, and other similar intimations were sent through the post by the plaintiffs' solicitors, with full details as to the artists booked from week to week, but the defendants did not vouchsafe an answer, and hence the present action.

His Honour said it had been shown that the defendants undertook to deduct 10 per cent. from the artists' salaries, and retain $2\frac{1}{2}$ per cent. as their own reward. They had then up to a certain date been in the habit of handing over the remainder of the commission to the plaintiffs. Were the plaintiffs the sole agents for the Preston Empire? It was not contradicted. Mr. Collins had sworn it, and his evidence had been corroborated. The action was an important one, involving difficult points of law. As to the question of whether the plaintiffs were entitled by contract, he thought they were. He did not know whether the agreement to act solely was in writing or not, but there clearly was an agreement between the parties, and when an engagement was secured by some person other than the plaintiffs, the commission, in his opinion, should have been paid to the plaintiffs. Another action was pending in which the same point would not arise, and he was not called upon to deal with that. With regard to the present action, he had come to the conclusion, looking at all the circumstances, that the plaintiffs were entitled to recover. He did not know whether the items were admitted, otherwise the parties must agree to the amount. The plaintiffs must give the defendants credit for $2\frac{1}{2}$ per cent., and he thought it would be well to credit the defendants with the half commission which had been paid in since the action was brought by Mr. Carleton. As to the merits of the case as between Mr. Carleton and Messrs. Collins, he knew nothing. Other-

wise he considered that the plaintiffs must have judgment for the amount claimed.

Judgment was entered accordingly, with costs.

BRAMMALL v. LONDON OPERA HOUSE.—DISPUTE RE "ALADDIN" PROFITS.

In the Chancery Division, before Mr. Justice Astbury, Mr. Humphrey Ellis Brammall, 15 until recently the director-general of the *Aladdin* pantomime produced at the London Opera House on Christmas Eve, asked for the appointment, pending trial of the action, of a receiver and manager to look after his pecuniary interests created under two agreements. Mr. Frank Russell, K.C., and Mr. H. Simmons appeared for plaintiff, and Mr. Bennett for defendants.

Mr. Russell stated that originally it had been hoped to secure the option of a pantomime from Mr. Oscar Barrett, and at that time, on November 17, an agreement was entered into between plaintiff and the company who held the license whereby plaintiff was engaged as director-general, with instructions not to engage any artist at more than £10 a week, or make any vital change in the production, without the authority of the directors. Mr. Barrett was to supply the scenery, and the pantomime was to be known as "Humphrey Brammall's Pantomime." It was found impossible to get a pantomime from Mr. Barrett, so on December 18 a second agreement was entered into with Mr. Brammall to this effect:—

In consideration of the production by you of the pantomime *Aladdin* at the above theatre, we agree to pay you a minimum sum of £750 and 15 per cent. on the gross takings, with a maximum altogether, including the £750, of £1,250, the said sum of £750 to be paid £250 down, £250 out of the first week's takings, and £250 out of the second week's takings.

The last two sums of £250, said counsel, had been paid by bills of exchange, which had been dishonoured. Mr. Brammall was to provide all necessary scenery other than that already at the theatre, as well as dresses, shoes, tights, etc.

The pantomime was duly produced on Christmas Eve, and shortly afterwards the chairman of the company interfered with plaintiff in his management. Thereupon Mr. Brammall wrote protesting, and adding that if the powers conferred upon him continued to be usurped he should take such steps as, while they might be detrimental to himself, would assuredly be detrimental to the chairman. Other disputes arose, mainly about plaintiff insisting upon having the accounts checked at the theatre, instead of, as was proposed, the registered office of the company in Pall Mall. On January 2 plaintiff received an intimation that the board had passed a resolution removing him from his office in view of his "unjustifiable verbal threats to stop the performance," and stating that arrangements would be made to prevent him entering the building. That, submitted counsel, was a direct violation of the agreement. Subject to the question to be decided at the trial as to who was right and who was wrong, Mr. Brammall desired that his pecuniary interests should be kept in medio.

The case for defendants was that plaintiff had unsatisfactorily produced the pantomime, the dresses and scenery being neither suitable nor proper. Yet defendants were advertising the pantomime as the "most gorgeous and magnificent spectacle the world had ever seen." He submitted that plaintiff was entitled to have a receiver appointed in respect to the gross takings up to £1,250. According to his evidence the gross takings were for the week ending January 2 £1,500—in which case he

would be entitled to £225—and for the week ending January 9 £1,800, which entitled him to £190.

Under the terms of agreement plaintiff was also entitled to 40 per cent. of the net profits. He was entitled to know that the pantomime was being properly conducted. His case was that it was being wastefully conducted, and he therefore asked that the receiver should be manager as well.

The chairman of the company, in his affidavit, said that Mr. Brammall had not produced scenery on which he said he had spent hundreds of pounds, and that he had been "removed" for refusing to obey orders and threatening to close the theatre and smash up everything unless he received a certain sum. He had received commission from artists.

In reply to this was an affidavit by Mr. Brammall denying the statements generally. He did not refuse to obey orders; he had no orders, as the directors, being inexperienced men, were unable to give him orders. He denied incapacity, stating that he had had twenty-five years' experience of theatre proprietorship and pantomime production, and had produced five pantomimes at the Crystal Palace. He had not received any commission from artists.

Mr. Rothesay, plaintiff's private secretary, stated in an affidavit that it was contrary to practice to interfere with theatre managers, and that in this case the interference was unnecessary. Mr. Brammall personally chose 700 performers.

The master stage carpenter said plaintiff was a capable and efficient organiser of pantomimes.

Mr. Bennett read affidavits in reply.

In these it was alleged that plaintiff had engaged some absolutely incapable artists; that he threatened to strike one of the directors; that he caused the theatre office to be broken into, and Bow Street police were called in; and that he gave directions in such a "madmanlike manner" that artists refused to carry them out.

Mr. Bennett finally submitted that there was no case for the appointment of a receiver. The pantomime programme showed that plaintiff had not produced all the scenery he alleged he had obtained, so he was asking the Court to compel defendants, before they received the goods, to pay the purchase price. Plaintiff had only obtained scenery for a cave, which could not be lighted. Defendants claimed to have put £4,000 into the pantomime. The first agreement was a mere contract for services, and the Court would not surely decree specific performance upon that. As to the second contract, his submission was that plaintiff had not fulfilled it.

In the result his Lordship directed the appointment of a receiver to see that 15 per cent. of the takings which plaintiff claimed was kept in medio, on the understanding that the case would be set down for trial as speedily as possible, the costs to be costs in the action.

WHEELER v. VICTORIA. — CLAIM FOR COMMISSION.

Miss Vesta Victoria was the defendant in a case which came before Judge Woodfall in the Westminster County Court. She was sued by Wheeler's Variety Agency, Ltd., for £14 alleged to be due for commission in respect of engagements obtained for her by the plaintiffs at Swansea and Newport.

Mr. Chas. Doughty was counsel for the plaintiffs, and Mr. A. J. Willis represented the defendant.

Mr. Doughty said the claim arose out of engagements obtained for the defendant in April and May, 1914. Miss Vesta Victoria had a contract with Moss' Empires, but this was broken off through a dispute between the

parties and resulted in an action in the Law Courts in connection with which the jury awarded Miss Victoria the substantial sum of £1,600 damages. The contract with Moss' Empires was dated July, 1911, and the dispute arose out of Miss Vesta Victoria not having put in an appearance at rehearsals. It was suggested in that action that it was imperative that the lady should attend a rehearsal before commencing appearance at a theatre, but after hearing the evidence the jury overruled this contention. This, however, counsel maintained had nothing to do with the contract as affecting the plaintiffs, who had secured engagements for her and were entitled to other commission whether she appeared or not. In a written document, signed by the defendant, she agreed to pay 5 per cent. of her earnings to the plaintiffs for the two particular engagements in reference to which the present action was taken.

Mr. Willis said it would be seen from the correspondence that the commission was not due to the plaintiffs until the defendant had received her salary. Owing to the dispute with Moss' Empires, the lady did not carry out these two particular engagements, and her non-appearance was through no fault of her own. Therefore, he contended, the plaintiffs had no right to succeed. At the action in the Law Courts the jury awarded Miss Vesta Victoria £1,600 damages for breach of contract against Moss' Empires, and if it was now held that the defendant was liable to pay commission to the plaintiffs, there would be many other claims probably hanging on the decision. Miss Vesta Victoria was to be paid under the contract £149 per week. There came a time, however, when Moss' Empires broke the contract and refused to allow the lady to perform. The result was that she was precluded from receiving the salary which she would otherwise have received. She then brought the action against Moss' Empires, in which she succeeded. Correspondence ensued between the parties to the present action, and in a letter to the plaintiffs, written on behalf of the defendant, the former were reminded of the rule, "No play, no pay," which affected artists and agents alike, and the plaintiffs were told that they were not entitled to commission on engagements until the artists had been paid their salaries by the management. In reply a letter was received from the plaintiffs in which they maintained that the non-performance of Miss Victoria through the dispute with Moss' Empires did not exempt the defendant from payment of commission to the plaintiffs under their agreement. Counsel maintained that the opposite was the case, inasmuch as Miss Victoria failed to perform through no fault of her own, and that although the jury in her action against Moss' Empires awarded her £1,600 damages, she would, had her contract been fully carried out, have earned £2,240.

The Judge asked whether the contract entered into with Moss' Empires in 1911 included the two engagements which gave rise to the present action.

Mr. Willis replied that they did, and said he did not think that being the case that anyone could argue that the lady had broken her contract. Moreover, he might say that since inquiries had been set afoot it had been established that the plaintiffs were not registered as a company until January, 1913, so that the company did not come into existence until subsequent to the contract being made with Moss' Empires in 1911.

The Judge said that was a most essential point, and if it could be established it would materially affect the issue. He asked Mr. Doughty what he had to say on the subject.

Mr. Doughty, after a brief consultation with the solicitor instructing him, said he would ask

leave to amend the particulars as to the partnership.

His Honour said he could not do that then. Under the circumstances he must non-suit the plaintiffs with costs.

CARR v. COLLINS.—ACTOR'S CLAIM AGAINST VARIETY AGENT.

This was an action for salary alleged to be due, brought by Mr. Carr, an actor, against Mr. Will Collins, theatrical agent, and heard in the Westminster County Court.

Mr. C. Doughty was counsel for the plaintiff, and Mr. Brandon appeared for the defendant.

Mr. Doughty said the plaintiff was engaged by the defendant for the whole of the year 1914 to play the principal part in a sketch entitled *The Redheads* in various parts of the country. His salary as the "star" turn was to be £40 per week, payable weekly. The plaintiff continued for a lengthy period to play under that contract and to give every satisfaction, and the only point in dispute was as to the number of weeks the defendants had the right to order him to "stand down" or abstain from performing during the period covered by the contract. The War came into the dispute, for it affected, as was generally known, theatrical business throughout the whole country. Under the contract the defendants alleged that they were entitled to call upon the plaintiff to stand down for ten weeks. The communication was sent out to the effect that the War being likely to affect business seriously, a reduction of salaries might become necessary. The plaintiff fell in with this view to some extent, but on October 17 the defendant wrote to Mr. Carr saying that it was necessary to give him a fortnight's notice, though he regretted having to part with him, and that the step was only rendered necessary by the national crisis, which made it compulsory to cut down expenses. That notice, said counsel, expired on October 31. Up to that time the plaintiff had only stood down four weeks, so that under the contract six weeks' salary was due to him, and it was for that amount that he now sued.

Mr. Brandon submitted that the plaintiff had made out no case. He could have made more money than he was getting from the defendants during the time he was put temporarily out, but he did not try to get engagements, going instead to America on what he described as a holiday run.

Mr. Sidney Blow, a member of the defendant firm, said it was not true that from July 27 to August 4 they stood the plaintiff down. The reason he did not play that week was because his wife was not well, and the plaintiff said he would himself like a holiday after playing for many weeks continuously a very exhausting part. He also said he had thought of taking his wife to Switzerland, but as the company was going to Margate he would take his wife there.

Counsel: We know the Aberdeen engagement was cancelled owing to the War.

With regard to Southampton, the plaintiff says you stopped him performing?—I visited him in bed, and he was spitting blood, and his doctor, who was at the bedside, said: 'Mr. Blow, it will be very much better if Mr. Carr does not play.' It was then suggested that Mr. Carr should go to Bournemouth for the benefit of his health.

Plaintiff recalled, said he remembered the occasion when he was in bed spitting blood, but to the best of his recollection the doctor did not say it was inadvisable for him to play.

After hearing arguments of counsel, his Honour gave judgment for plaintiff for £52 10s. and costs.

LONDON AND PROVINCIAL ELECTRIC THEATRES CO., LTD., v. THE LONDON COUNTY COUNCIL.—CINEMA LICENSES AND GERMAN SHAREHOLDERS.

In the Divisional Court, before Mr. Justice Ridley and Mr. Justice Atkin, Sir Edward Carson, K.C., with whom was Mr. Walter Frampton, applied ex parte for a rule nisi for a mandamus directing the London County Council to hear and determine applications for the renewals of licenses for music and cinematograph performances. The case was that the Council had this year refused to renew the licenses on the ground that the main body of the shareholders were enemy aliens. The company was a registered British company, with an office in London, and when the prospectus was issued 152 British subjects applied for and got 10,511 shares. The far larger number of shares, however, were applied for and procured by German subjects. The licenses stood, as regarded the music licenses, in the name of Mr. Redfern, the manager of the company, who was, and always had been, a British subject. All the employees, some 200 in number, were also British subjects. Before the outbreak of war there were six directors, three British and three Germans, but when the war broke out the latter ceased to act, and the business had been carried on by the English directors. Further, a gentleman had been appointed who intercepted any dividends which would go to enemy aliens.

The London County Council, said counsel, seemed to have decided these licenses purely on the question of the constitution of the company. They required the manager to supply a copy of his birth certificate and the addresses and particulars of nationality of the employees, and this request was complied with. The renewals were refused, and counsel suggested that there was a beforehand determination by the Council to go into the question of the constitution of the company. That, he contended, was not their function. The entity was a British entity, and they had no right to entertain such an objection. Sir Edward Carson continued there was a pre-determination by the London County Council to consider merely the question of the constitution of the company, and by whom the shares were held. This, taken as a matter of policy, apart from law, was narrow-minded. It hit the British shareholders and employees. It was not pretended that anything went to the enemy. The Public Trustee received the dividends and kept them until the war was over, and they would be here to be dealt with in such a way as was thought satisfactory by the Government for liquidating German debts. It would be so much in hand against whatever the Germans might do. (Laughter.) Why that should be supposed to militate against the interests of our country he could not conceive. There was no impropriety alleged against the company or the way in which it had been managed.

Their lordships granted the rule asked for, and directed that the hearing of the matter should be expedited.

PORTER v. PRYOR.—CLAIM FOR PAYMENT FOR SCENERY.—FIASCO AT SHEPHERD'S BUSH EMPIRE.

An action was brought before Mr. Justice Coleridge in the King's Bench Division, 28 when Messrs. G. Porter and Co., scenic artists, sued Mr. Frank B. Pryor, trading as Adnes and Pryor, 40, High Holborn,

for a balance and price of goods sold and delivered. —

Mr. H. Maddocks appeared for the plaintiff, and Mr. C. Wertheimer for the defendant.

In opening the case for the plaintiff, counsel observed that the claim was for £50, the balance and price of goods sold and delivered, consisting of properties and scenery. The defendant admitted that the scenery was supplied, and admitted that there was an estimate given to a person, Cadman, then manager to the defendant. They further submitted that the scenery was not delivered in accordance with the contract, and was useless, and raised a counter-claim. The plaintiff was a dealer in scenery and the defendant was the producer of a revue written by Mr. Cadman for production at the Shepherd's Bush Empire. Early in November, 1913, a Mr. Simons, on behalf of the plaintiff, interviewed Mr. Cadman, who asked for an estimate for supplying the properties and scenery for his revue. Subsequently the plaintiff submitted an estimate at £90. The defendant, through Mr. Cadman accepted the estimate, and had other property to the value of £5. The defendant paid £45 on account and left the balance of £50. The order was given on November 24, and three days later the defendant told the plaintiff that he wanted the scenery for a revue at the Shepherd's Bush Empire for December 1, which allowed the plaintiff under seven days to complete the order. When the order was first given no stipulation was made as to when the order was to be completed. The properties were delivered on November 30, and the scenery was delivered on December 1 at Shepherd's Bush Empire in time for the first performance of the revue. Owing to the short notice given to the plaintiff only one coat of paint had been put on, and it did not dry in time enough to put the gold paint on. The plaintiff, however, agreed to put the second coat of paint on afterwards. The scenery was used for the first performance, and scenery belonging to the Empire was used for the second performance. The whole revue was a fiasco, because there was no proper rehearsal, and the artists were all "in the air." The revue only saw light for the one week, and then it was taken off and rewritten. The plaintiff went to see the defendant, and told him he was willing to put another coat of paint on the scenery. The plaintiff was not allowed to put the second coat of paint on. The defendant made a counter-claim for over £150.

Mr. Wertheimer, for the defendants, submitted that the scenery and properties were not in accordance with the contract, and they raised a counter-claim for over £150. For the production of the revue at the Shepherd's Bush Empire the defendants were to receive £150, but the management deducted £60 and only paid them £90. They claimed also the £45 which had been paid on account and £15 for breach of contract. The scenery did not arrive at the Empire until six o'clock on the night of production, and it was so badly done that the management would not allow them to use it.

In giving judgment his lordship said he was satisfied that the order was given for the work. When the parties came to the agreement about the scenery he thought either side were a little backward in putting forward their demands in fear of the bargain not coming off. It was quite clear that the goods were accepted on December 1.

Judgment was given for the plaintiff for £45 with costs, and £5 was awarded the defendant as a set-off.

KERFOOT v. DUBLIN THEATRE CO.— "WILD AUSTRALIA" SHOW.

At the City Sessions, before the Right Hon. the Recorder of Dublin, Patrick Kerfoot, aged 16 years, suing by his mother, brought an action against the Dublin Theatre Company (Theatre Royal) to recover £50 for personal injuries sustained by him on the stage of the Royal through the negligence, as he alleged, of the defendant company's servants.

The plaintiff stated in evidence that he was a newsboy, and that he and a number of lads like him were asked into the theatre by the stage door on the evening of November 13 by Mr. Senior, an official of the theatre. It was publicly announced that a silver medal would be given to the person who could keep on the back of a mule on the stage for any length of time, and that £1 would be given to the person who could hold on to the back of a pony, these animals being part of what was called "A Wild Australian Show." He mounted the mule on the stage, but he was instantly thrown. He was not hurt. He went over to the corner of the stage, where he intended to wait and see who won the medal. There was a pony there, and a man who had it by the neck stumbled accidentally against him (witness) and knocked him down. While on the floor the pony trod on his arm and fractured it. He was taken to Mercer's Hospital, and two operations were performed on the broken arm.

For the defendant company it was stated that the boy had not been invited into the theatre, and that if he came he came at his own risk. A queue of boys stood at the stage door eager to have a try at earning either the medal or the £1. The theatre company had no responsibility for the presence of the boy on the stage. Instead of its being a "wild" show, the animals were as tame as they could possibly be.

The Recorder said the action was wholly unsustainable in point of law, and he dismissed it.

FEBRUARY.

MIDDLESEX COUNTY COUNCIL v. NORTH METROPOLITAN THEATRES — SUNDAY OPENING AND NON-FLAM FILMS—TEST CASE IN THE DIVISIONAL COURT.

In the Divisional Court, Justices Ridley, Bray, and Atkin had before them an appeal by an officer of the Middlesex County Council from the decision of the Tottenham magistrates in proceedings taken against the North Metropolitan Theatres, Limited.

The company owned a picture palace in High Road, Tottenham, known as the Canadian Rink Cinema, and the case against them was that they had opened it on Sundays in August and September, 1914, in contravention of a condition on which their license was granted. The magistrates held that no offence had been committed, and, at the request of the Middlesex County Council, they stated a case for the opinion of the High Court.

Mr. Disturnal, K.C., on behalf of the council, argued that a penalty should have been imposed. In exercise of their powers under section 2, sub-section 1 of the Cinematograph Act, he said the council attached certain conditions when granting the license, one of them being that the hall in question should not be opened for exhibitions under the Act on Sundays, Good Friday, and Christmas Day. On the Sundays in August and September last

the place was opened and visitors paid for admittance. The films used were non-inflammable.

Mr. Disturnal argued that surely such a point could not govern the case. If it did, what would happen if indecent pictures were interspersed in an ordinary programme, and non-inflammable films were used for the purpose of evading proceedings? It was not a question of films, but of the conditions on which the premises were licensed. If it were a reasonable condition to impose that the place should not be opened on a Sunday, the question for the Court was whether that condition had been broken. Conditions were imposed in the interest of public order.

In his reply for the company, Mr. Macmorran said that no license was required for the use of non-inflammable films. In this case the premises were licensed for six days in the week, certain conditions being imposed in respect of those days. On the seventh day a proprietor might do as he liked with the premises, and if there were certain things which he could not do, they were things prohibited by the general law, and not by a conditional license. A man who had premises that were licensed for certain specific days might use them apart altogether from the license on other days without infringing the Act.

Judgment was given on February 2, when Mr. Justice Ridley and Mr. Justice Bray both expressed the view that it was not a sound contention to say that conditions on which a six-day license was granted did not apply to the seventh day. It would be very undesirable, said Mr. Justice Bray, for cinematograph managers to be allowed to do things on a Sunday without the sanction of the Licensing Committee.

Mr. Justice Atkin said there was no prohibition under the Act against giving exhibitions of cinematograph pictures for which non-inflammable films were used, but when a license for the use of inflammable films was granted, a licensing authority might impose such terms, conditions, and restrictions as they thought fit.

The case was accordingly sent back to the magistrates with a direction to convict.

COX V. COULSON.—ACCIDENT IN A THEATRE.

In the South Shields County Court, Judge Bonsey gave judgment in the case of Cox v. Coulson, heard a fortnight previously. The plaintiff was Sarah Jane Cox, a domestic servant, and the defendant John Coulson, lessee of the Royal, South Shields, the former seeking to recover £100 damages for personal injuries and loss of employment. The circumstances were that on September 17, 1914, plaintiff visited the Royal for the purpose of witnessing a play entitled *In Time of War*. In one of the scenes shots were fired, and the plaintiff, who was sitting in the circle, right opposite the stage, was wounded in the right wrist. She was taken to the infirmary, and after examination of the wound by the X-rays, a blank cartridge was extracted from it.

His Honour reviewed the case, and said there was ample evidence of negligence on the part of one or more persons who took part in the performance. If they chose to use firearms during the course of a play, then there was occasion for extreme care to be exercised when those firearms were used. There must have been negligence on the part of the person who loaded the pistol; at any rate, there was no evidence given as to how this cartridge, a smaller one than was generally used, got into the barrel. There was negligence in the fact that the pistol was fired towards the audience.

Whoever held the pistol should have taken care that the weapon was directed towards the ceiling. On that ground also he thought the defendant was liable.

His Honour went on to say that when the defendant accepted the payment of ninepence, the price of admission, there was an implied contract not only that the building itself would be a reasonably safe one for her to enter and to witness the play, but also that the play would be performed with reasonable care, so that the person who paid for admission should not be exposed to unnecessary danger. There had been a breach of that contract by the negligent manner in which the pistol was loaded and fired, and the result of that negligence and breach of contract was the injury the woman had sustained. He gave judgment for the plaintiff for £50 and costs.

[See report of Appeal heard in Divisional Court on April 10.]

DICKSON V. SHEFFIELD TIVOLI, LTD.

Miss Norah Dickson, known as Dainty Dixie, comedienne, sued the Sheffield Tivoli, Limited, in the Sheffield County Court, for £5 for breach of contract.

Mr. Howe said that the action was brought by John Dickson, of Newcastle, on behalf of Norah Dickson, who, under the title of Dainty Dixie, juvenile comedienne, should have appeared at the Tivoli from December 14 to 19. This contract was made through Leon's Agency, but before this date an announcement was made in a theatrical paper that all contracts made with the theatre must be ratified with the management.

When "bill matter" was sent to the management information was received then that the contract could not be confirmed.

Mr. E. W. Clegg, who defended, said that there was no legal defence for the cancelling of the contract. The difficulty was, however, that the theatre had had a manager who made engagements broadcast, without considering the value of the artists to that theatre.

Judge Benson gave judgment for the plaintiff for the amount claimed.

GRIMSBY PALACE V. MERSON.

In the Court of Appeal, before the Lord Chief Justice, Lord Justice Swinfen Eady and Mr. Justice Bray, Mr. Billy Merson appealed against a judgment for £100 damages given by Mr. Justice Ridley in regard to two alleged breaches of contract to appear at the Grimsby Palace.

Mr. Lewis Thomas, K.C. (for the appellant), said the comedian contracted to appear at the Grimsby Palace for six separate weeks, to be spread over a number of years. He appeared at Grimsby for four weeks, and then arranged to alter the last two dates. The last date but one was not filled because of illness, while the last date in 1912 was agreed to on condition that a pantomime in which he was appearing was concluded. It was not finished on the date contracted for, and Mr. Merson said he was booked up until 1917. He offered them a date in that year. Proceedings were then instituted for breach of contract. Counsel complained that Mr. Justice Ridley did not take proper cognisance of the defence, but seemed to take it for granted that the reason Mr. Merson did not appear at Grimsby was because he would receive only £80 a week, whereas somewhere else he could get £80 or £100. Such observations were very detrimental to the defendant in the eyes of the jury. Mr. Merson was quite willing to appear when he had an open date, even though he might be able to get £100 a week somewhere else.

Counsel criticised the summing-up of Mr. Justice Ridley, remarking that some parts of the judge's remarks were opposite to the evidence. For instance, he suggested that when the comedian was suffering from gastritis he had only an attack of indigestion.

The Lord Chief Justice, in the course of a judgment setting aside the verdict and judgment and ordering a new trial, stated that in one branch the question was whether or not an offer made by appellant to perform in substitution of the time originally fixed under the agreement was a reasonable offer within the meaning of the agreement. That was a matter for the jury, and was not left to the jury. The question whether the excuse of illness was a bona-fide excuse was also a question for the jury, although Mr. Justice Ridley did not leave it to the jury, having come to the conclusion that, as a matter of law, and interpreting the contract before him, illness afforded no excuse.

It was not in dispute that a contract to perform personal service was subject to the condition that the person engaged to perform the service was not incapacitated from performing by reason of illness. The real and only question of law upon the interpretation of the contract was whether, looking at the words used by the parties to express their meaning, the ordinary implication of law, or the condition implied by the law as to illness, was negated by the express words of the contract.

On the one hand, it was said for appellant that if he was ill and a medical certificate was presented there was a limitation upon any right respondents might have to recover money from him. On the other hand, it was said for respondents that the words of Clause 6, "in the case of illness," etc., were limited by earlier words in Clause 5, "if, after having commenced an engagement, an artist fails to fulfil and complete such engagement," in other words, that the plain intention was that the engagement should be fulfilled whatever might happen, and that if the artist was unable to appear he should pay damages. That meant that after the words, "fails to fulfil and complete such engagement," they must read in the words, "whether in consequence of illness or not."

There were no such words, and in Clause 5 there was no reference whatever to illness or to the artist being incapacitated from performing by reason of his condition. He could find no words in the contract which would indicate that the artist was liable for breach of contract if, in consequence of illness, he was unable to appear. In his view Clause 6 was not limited in its operation to the commencement of the engagement. It applied just as much if the engagement had not been commenced as if it had been commenced. If a man was unable to perform by illness, it seemed to him perhaps even more necessary to send a medical certificate, and that the management should reserve the right to secure another artist and defray the cost out of his salary.

Simply as a matter of law, he came to the conclusion that the judge was wrong in determining that illness could afford no defence. On that ground, and also on the ground that other questions had not been left to the jury, there ought to be a new trial.

Lord Justice Swinfen Eady, agreeing, said the services were such as no deputy could perform, and certainly could not be performed by appellant's executors. It was, therefore, a case in which, by virtue of the terms and nature of the service, incapacity either of body or mind, without default on the part

of the performer, would be excuse for non-performance. There was no stipulation to be gathered anywhere in the agreement that incapacity by reason of illness was not an excuse. The parties might have contracted that it should be an excuse, but they had not done so. The true construction was that it was a contract for personal service in which there was implied the condition that illness was an excuse.

Mr. Justice Bray also agreed.

The verdict and judgment were therefore set aside and a new trial ordered; the costs of the appeal to be appellant's, and the costs of the first trial to abide the result of the second.

KUMING V. ROLLS.—CLAIM FOR LOSS OF SALARY.

Before Judge Woodfall, in the Westminster County Court, Mr. W. H. Kuming, comedian, claimed £10 from Mr. Ernest C. Rolls in respect of loss of salary.

Mr. H. Myers, solicitor for the plaintiff, said his client was the principal comedian in a sketch entitled *Step This Way*. The plaintiff's salary was £17 a week, but at the outbreak of war it was reduced. In November, 1914, *Step This Way* was being given at Tottenham, and on the 27th of that month the plaintiff saw a notice posted to the effect that the tour would terminate on December 12. On the strength of this notice the plaintiff made arrangements to appear at the Holborn Empire on the week commencing December 14. On Friday, December 4, however, a second notice was put up at Tottenham announcing that the tour of *Step This Way* would terminate the following night. The result, said Mr. Myers, was that the plaintiff was thrown out of employment for a week, during which he would have been enabled to make arrangements for an engagement but for the alteration terminating the run of the *Step This Way* tour.

The plaintiff gave evidence in support of this statement.

In cross-examination by Mr. Osborne, solicitor, representing the defendant, plaintiff said there had been a contract for him to appear at the Holborn Empire on December 7, but this date was altered to December 14 by arrangement on terms. It was a common practice for alterations of that kind to be made.

Mr. Osborne submitted that on his own showing the plaintiff was engaged to appear at the Holborn Empire on December 7, so that he could have worked that week had he so desired. The plaintiff had never been released from the Holborn engagement.

The Judge: I think you will have to produce evidence from the Holborn Empire if you are to prove that there has been no damage.

Mr. Masters, of the Holborn Empire, was called. In answer to the Judge, he said the plaintiff should have appeared at the Holborn on December 7, but a request was made to release him. Witness declined, but his name was taken off the bill on the understanding that the plaintiff should appear for nothing on the following week commencing December 14.

Mr. Osborne: Did you ever release him for the week ending December 12?

Witness: I never released him from the contract, but we compromised the matter by releasing him on the week commencing December 7 on the understanding that he would appear on December 14.

Mr. Rolls, the defendant, said the tour of *Step This Way* properly terminated on December 5: it was not booked for the following week. Even if it had been witness understood that the plaintiff could not have appeared, as Mr. Masters would not have released him from the Holborn except on payment by witness,

which he could not see his way to undertake in view of bad business owing to the War.

His Honour, in summing up, said it was clear that a notice was posted on November 27 announcing that the tour of *Step This Way* would terminate on December 12, and the plaintiff was certainly entitled to accept that as correct. It was quite true that by a contract made in 1911 he arranged to play at the Holborn Empire on the week commencing December 7, and the defendant's contention was that under those circumstances the plaintiff was not thrown out of an engagement had he liked to appear, and therefore he had suffered no loss. But Mr. Masters, of the Holborn, had given evidence that the plaintiff's agent called on him—evidently acting on the notice displayed at the Tottenham theatre—and secured a postponement of the plaintiff's engagement. Mr. Masters said he would not release him except by his entering into an entirely different arrangement, which was that he should play for a week for nothing, which was exactly what happened. The plaintiff, therefore, lost a week's salary, and was, he thought, entitled to succeed. He gave judgment for the plaintiff for the amount claimed, with costs.

DAY AND WILL COLLINS v. TERRY TWINS. —AGENTS' COMMISSION—CHANGE OF MANAGEMENT.

At the Westminster County Court, Harry Day and Will Collins, variety agents, as **11** co-plaintiffs, sued the Terry Twins for commission and breach of contract. The artists were booked by Mr. Day through Mr. Collins, who was, at the time, sole booking agent for the Grand Theatres, South Africa. The gist of the trouble appears to have arisen through the Grand Theatres, which went into liquidation, being taken over by Messrs. Hyman, who, at a later date, transferred the theatres to Mr. Rufe Naylor, who refused by letter to accept the Terry Twins for the South African tour. Counsel for plaintiffs in opening the case admitted the Grand Theatres had gone into liquidation, but that Mr. Hyman, who then appeared to be the licensee of the Grand Theatres, had agreed verbally over the telephone to accept the Terry Twins, and the action was brought because the contract held a clause which stated that if the company changed hands the contract still held good.

Mr. Harry Day, who went into the witness box, said he booked the Terry Twins through Mr. Collins to play South Africa, but he had no knowledge of South African theatres, as it was the only act that he had ever booked for Africa. He was therefore not in a position to say if the Grand Theatres still existed. He believed that after he booked the Terry Twins the theatres were taken over by Hyman, and he had a telephone message from Mr. Collins to say Hyman would hold all performers to their contracts.

Mr. Sam Getting, who appeared as partner in the Collins firm, said as far as he knew the Grand Theatres still existed, but were run under the title of the South African Trust, Ltd. The Trust agreed to accept all contracts made to play South Africa prior to the amalgamation of the companies, and as there was a clause in the contract of the Terry Twins to the effect that in the event of the company being taken over by someone else the contract still held good, they were quite within their rights to sue for commission, as the Terry Twins refused to play under the new company.

Judge Woodfall, in giving his decision without hearing the defence, said that he came to the conclusion that the clause in the contract,

that if the company changed hands or was turned into a liability company the contract still held good, was from his point of view for the benefit of the performer only, and that the performer could please himself whether he chose to accept the contract or not from the succeeding company. As a matter of fact, the theatres might have been burnt down or turned into a factory. In such a case, would the contract still hold good? He thought not. On the other hand, the new company might be antagonistic, and the defendants might say to themselves: "I don't like this new company. I do not feel disposed to play for them; they may do me harm; they may try to ruin my reputation." He thought such a thing might and did occur to them, and that they had acted rightly in refusing to go. All he could see for the defendants was a piece of worthless paper, which, had the Grand Theatres still been in existence, would have entitled the defendants to take action against them for heavy damages. The contract that the plaintiffs relied upon in this action was useless. There was no engagement, and no money accruing from any engagement; therefore no commission could be due. The plaintiffs must be non-suited.

PARKER v. KEITH PROWSE AND CO., LTD. —MUSICIAN'S CLAIM.

Before Judge Woodfall, in the Westminster County Court, Richard Parker, musician, claimed £6 from Keith Prowse and Co., Ltd. in respect of alleged breach of contract.

12 Mr. Bray was counsel for the plaintiff and Mr. Snell represented the defendant.

Mr. Bray said the plaintiff was engaged by the defendants under a written contract made in April, 1914, to play the trombone in a band called the Royal Viennese Orchestra. It was arranged that the band should play at Douglas, Isle of Man, from July 18 to September 13, and the defendants were to retain the plaintiff's services, if they so desired, for two or three weeks after the expiration of that period. The plaintiff's salary was to be £3 a week, and third-class railway fares. The orchestra went to Douglas and commenced playing on July 18. War was declared a few days afterwards, and either in consequence of the band being called the Viennese Orchestra or through some breakdown in an arrangement with the Douglas Corporation, it became evident that the band would have to be discontinued. The musical director was Herr Wurm, and he addressed the members of the orchestra and explained the state of affairs. Some of the musicians were Austrian, some were Germans, and others, like the plaintiff, were English, and Herr Wurm told them the defendants would be unable to carry out their arrangement in Douglas. The plaintiff, who had entered into his contract on April 3, had, a few days afterwards, asked to be allowed to nominate a substitute for the Isle of Man, but the defendants refused this and threatened plaintiff with penalties if he refused to keep to his agreement. When the trouble arose at Douglas, therefore, and a 15 per cent. reduction in salaries was suggested, the plaintiff strongly objected. An alternative proposition was submitted on the part of members of the orchestra to the effect that they should be paid full salary for a week and then be given a fortnight's notice. The plaintiff, however, made it clear that he would not consent to this, owing to the way in which he had been treated. On August 30 one week and two days' money was tendered to him, and he then decided to take action.

Plaintiff said the feeling of the men who constituted the band was taken by a show of

hands. The majority of the men held up their hands, but witness did not, and he afterwards made it clear that he should adhere to the terms of his contract.

For the defence, Herr Wurm said after the men declined the proposed 15 per cent. reduction in wages Mr. Darley intimated to him that the men would accept full wages with a fortnight's notice from the Saturday. Witness understood that Mr. Darley was acting on behalf of all the men, and the intimation was made on August 12 in the presence of all the members of the band, including the plaintiff. That proposal witness accepted.

His Honour, without calling on counsel for the plaintiff, said in his opinion there was no defence. The plaintiff had decided all through to rely upon his contract, and he was entitled to take up that position. It rested upon the defendants to prove that the plaintiff agreed for a good consideration to submit to a variation of the contract, and they had failed to do that. Counsel for the defence had urged that the plaintiff stood by without disagreeing while members of the band held up their hands in favour of a certain proposition. It showed how unbusinesslike was the procedure to hold a meeting with a view to vary a contract by men holding up their hands. But the plaintiff said he did not hold up his hand. He stood by his contract from first to last, and practically the case was undefended. There would be judgment for the plaintiff, with costs.

ROBERTS v. RODGERS—SLANDER ACTION.

Before Mr. Justice Sankey and a special jury at the Manchester Assizes, an action for

17 damages for slander was brought by Bob Roberts, music hall artist, of Rishton, near Blackburn, against Joseph Albert Rodgers, proprietor of an electric palace at Cresswell, Derbyshire.

Replying to his counsel, Dr. Eastham, Roberts said that last August he was employed by Mr. Powell to do turns at the defendant's theatre. It was also part of his work to check the takings, as the money received by Mr. Powell and himself depended upon them. On August 19 he noticed that a person was allowed into the hall without paying the usual price, having been admitted, apparently, for a penny. He called his employer's attention to this irregularity, and Mr. Rodgers was told of the matter. The defendant then turned upon him (witness) and asked if he had called the girl at the box a thief. Witness denied this, and the defendant, addressing Mr. Powell, said: "This man is a thief. He is a thief and a twister. He has twisted you." Mr. Powell replied that he had always found witness to be quite straight, and the defendant said that was because he had not found him out. "Then Rodgers turned upon me," said Roberts. "He hustled me out of the hall and told me to pack up and clear out, and if I put my face inside the door again he would knock my brains out."

Since then, witness added, he had only worked for Mr. Powell on contracts that were then existing. He lost all his salary that week except 18s. 6d.

The defendant denied having called Roberts a thief or a twister. He was angry with him, but did not hustle him out of the building.

The jury found a verdict for the plaintiff, and awarded him £20 damages.

VARIETY THEATRES CONTROLLING CO. v. HEDGES BROTHERS AND JACOBSON.—BREACH OF CONTRACT.

In the London Sheriff's Court, the Variety Theatres Controlling Co., Limited,
18 claimed for breach of contract against Hedges Brothers and Jacobson.

Mr. Storry Deans, counsel for the plaintiffs, said the contract entered into between the parties provided for the appearance of the defendants at a number of the music-halls belonging to the plaintiffs. It included appearances at five halls in 1914, the salary of the defendants being £60 for each week. Those bookings the defendants failed to keep.

Mr. Deans explained that a clause of the agreement provided that in case the artist failed to give adequate reason for not fulfilling a contract, it involved a liability on the part of the defaulter equal to his salary in addition to other expenses incurred by the management. No explanation had been sent, and he understood they were performing in this country. The plaintiffs did not claim separate damages apart from the £300 involved in the five contracts.

There was no defence, and, formal evidence having been given by Archibald Fredk. Parnell, booking manager for the plaintiffs, the jury returned a verdict for the plaintiffs for £300.

L.C.C. AND KINEMA LICENSES—QUESTION OF GERMAN SHAREHOLDERS.

In the Divisional Court, the Lord Chief Justice, Mr. Justice Bray, and Mr. Justice
22 Shearman discharged the rules nisi granted to the London and Provincial Electric Theatres Company, Limited, for a mandamus directing the London County Council to hear and determine applications for the renewals of music and kinema licenses to the company's theatres in Tottenham Court Road, Chelsea, and Notting Hill.

Sir Edward Carson, K.C., and Mr. Walter Frampton represented the company, and Sir Robert Finlay, K.C., and Mr. A. H. Bodkin appeared for the Council.

The Lord Chief Justice said the ground on which the Council refused the licenses was that three of the six directors were enemy aliens, that most of the shares were held by enemy aliens, and that the control of the company was therefore in their hands. The company alleged: (1) That the Council failed to hear and determine the applications according to law; (2) that they failed to act judicially in determining the applications; (3) that the Council were actuated by extraneous considerations, namely, the shareholding and nationality of shareholders and directors. The jurisdiction of the County Council with regard to the exhibition of films gave them power to grant licenses to such persons as they thought proper, and, with regard to music, to such persons as, in their discretion, they thought proper. The granting of licenses was therefore in the discretion of the Council, and the question for the Council's consideration was whether, acting with a due regard to the public interests, a renewal of these licenses should be granted. Apart from considerations arising from the War, there was no ground for refusing the applications.

It was contended that during the War alien enemy directors ceased to act, enemy shareholders received no dividends, and that the considerations based on the enemy character of directors or shareholders did not deal with the merits of the application. It was suggested that the Council, before proceeding to determine the application, had decided or arranged to refuse the licenses: It was unnecessary to discuss this contention at any length, because, in his judgment, there was no title of evidence in support of any such understanding or arrangement. The more serious contention was that the Council had not exercised their discretion in a judicial spirit, in the sense that they had allowed ex-

traneous considerations to, affect their decision. The discretion vested in the Council must be exercised within regular limits, and although the Council did not sit as a court of law it must exercise its discretion in a judicial spirit. The Council came to the conclusion that a company of which the directorate and shareholding was as in this case was not a suitable company to whose representatives, in their discretion, a license should be granted. The Council were in these matters the guardians of the public interests and welfare, and if they were of opinion that the exhibition of cinematographic films should not be entrusted to a company so largely composed of persons whose interest or desire was, or might be, to inflict injury on this country, could it be held as a matter of law that the Council had travelled beyond the limitations allowed them?

He thought not, and he could not hold that such considerations were extraneous or extrajudicial. These exhibitions exercised a powerful influence—often a too-powerful influence—on the minds of the young, and sometimes on the minds of others. He could not think that a court of law would be justified in treating such a consideration as beyond the limits to which a man could look who was desirous of discharging his duty honestly and to the best of his ability, and with his mind directed solely to the interest of the realm at such a critical period in its history. At such a time suspicion as to the possible action of aliens was naturally rife, and an honest man might think it wise to run no risk, and to guard against even remote-danger to this country's interest, which might at other times appear to be wholly unnecessary, even unwise, and perhaps unjust.

If the majority of the Council came to the conclusion it was not suitable that such a company should be licensed at such a time, it could not, in his view, be said to be an arbitrary exercise of discretion, or based on extraneous considerations. It was argued that under the Cinematograph Act the Council could not take into consideration the enemy character of the shareholding, the Act having been passed to protect the public against the risk of fire and other risks of a similar character. It had already been decided, however, that the duties of the Council were not so confined. It seemed to have been assumed throughout that the control of the company remained with the enemy aliens, and the point had been raised that these might give proxies to British subjects to vote for them. This point had never been mentioned before the Council, and the Court would not take it into consideration, but he should certainly require argument to convince him that a proxy issued by an enemy alien to a British subject during the War to vote in this country was not against the law. Both rules should be discharged, with costs.

Mr. Justice Bray agreed, and said that when the County Council were considering as to the fitness of persons to whom licenses should be given they were not confined to considerations of safety alone. These exhibitions had a strong influence on the mind of the spectator. In some cases alien enemies had a strong motive for injuring this country, and there would be a risk of their exercising this influence contrary to the interests of this country. There was no experience to offer evidence that such a danger might be anticipated, but was it not sufficient that in the opinion of the Council such a risk might arise? In his opinion, this consideration was not an extraneous one, and there was not the slightest ground for saying that the members acted on a preconceived intention to refuse the licenses.

Mr. Justice Shearman also concurred.

The rules were accordingly discharged, with costs.

V.B.O. v. BLISS.—DISPUTE OVER "SPLIT" COMMISSION.

A dispute between the V.B.O. Company and Mr. David Bliss, variety artist, St. Martin's Lane, came before Judge Woodfall in the Westminster County Court. The claim was for £12 10s for commission said to be due, and there was a counter-claim for £10 16s. 6d., which was admitted.

Mr. H. J. Wallington (instructed by Messrs. Beirstein) was counsel for the plaintiffs, and Mr. Williams (instructed by Messrs. Syrett and Sons) represented the defendant.

Mr. Wallington said the claim arose out of commission paid in connection with the playing of the revue *What Ho, Ragtime!* at the Hippodrome, Devonport, in February, 1914. The plaintiffs were sole booking agents for the production, and the defendant was at the time sole agent for the Hippodrome, so that the revue could only be produced with their joint consent. The commission paid by the artists who appeared in the revue was 10 per cent., and he had evidence that in such a case as the present the custom was for the 10 per cent. to be divided between the two booking agents. It was over the splitting of the commission that the present dispute arose. The defendant, said counsel, admitted that he received £25 from the theatre, but maintained that the plaintiffs were not entitled to half that amount on the ground mainly that his name only and not the joint names of the parties to the action appeared on the contract.

Mr. John Alexander, secretary to the plaintiffs, said the custom in such circumstances as those under which the plaintiffs and defendant were working was to divide the commission equally. The contract was entered into with Mr. Dawe, the managing director of the plaintiffs' firm, in the office of the company, in June, 1913, and became operative in February, 1914. The revue had previously been given at Devonport, and on that occasion the plaintiffs received their half commission from Mr. Bliss.

Re-examined, witness said Mr. Bliss was a director of the Hippodrome, Devonport, and also the sole agent. Month after month the plaintiffs had sent in their account for their share of the commission, and it was only in January last that they discovered there was an objection to pay.

Mr. Dawe, managing director of the plaintiff firm, said they had many joint bookings similar to those entered into with the defendant, and it had always been the custom to split the commission. It was true that he was part proprietor of the revue.

Two other witnesses called by the plaintiffs gave corroborative evidence as to customs.

Mr. Bliss, in evidence, said it was true that he paid the plaintiffs half commission on the first contract for Devonport, but when the second contract came to be made, finding that Mr. Dawe had a large interest in the revue, he regarded him as being on a different footing. He, therefore, suggested that Mr. Dawe should take a lower price, and although this was not accepted, Mr. Dawe suggested that witness should have the entire commission, which was tantamount to a reduction of salaries. In consequence of that, the contract which was drawn up contained only witness's name, and he, therefore, did not consider himself responsible for the sum claimed from him.

His Honour, in giving judgment, said he must decide in favour of the plaintiffs on the point of custom, which, as had been explained, was, under such circumstances as arose in this case,

to divide the commission equally. The counter-claim was admitted, and he gave a balance judgment for £1 13s. 6d., being the difference between the amount of claim and that of the counter-claim, with costs on Scale A.

MARCH.

JAMES CARLTON SENTENCED.

At the Durham Winter Assizes, James Carlton, 43, described as a theatre manager, of Gateshead, was charged with having obtained costumes and underwear by false pretences from Ada Kendrick on January 30, and with having obtained £20 8s. 6d. by false pretences from Henry William Aldridge on the same day. It was stated that the accused was the lessee and general manager of a company called the United Theatres Corporation, Gateshead, owning the New Hippodrome, Gateshead, and the New Hippodrome, Spennymoor.

Prisoner was found guilty.

Detective-inspector Ogle said the prisoner had lived absolutely by fraud and crime since 1897, and had been convicted in this country of forgery and obtaining money by means of worthless cheques. At the Central Criminal Court, in 1902, he was sent to penal servitude for five years, and on being released in 1903 he went to America, and there, in the following year, on a charge of forgery, was sent to prison. On being liberated he returned to this country and was concerned with the International Manufacturing Company under the name of James Warren. Then he went to Canada and promoted the Peerless Motor Company, and was said to have defrauded people by means of worthless cheques. He was next heard of in Glasgow, where he floated a company on a false agency. When he left Glasgow he took away with him a girl who had been employed by him as a typist. He returned with her to Boston, U.S.A., and then came back to Gateshead.

Mr. Justice Bailhache sentenced prisoner to four years' penal servitude.

GOLDERS GREEN AMUSEMENT AND DEVELOPMENT CO., LTD., v. RELPH.—ALLEGED BREACH OF CONTRACT.

This action for alleged breach of contract was heard by Mr. Justice Bailhache in the King's Bench Division. Plaintiffs, the Golders Green Amusement and Development Co., Limited, sued Mr. Harry Relph, known professionally as Little Tich, for damages suffered owing to his failure to appear at their hall at Golder's Green as agreed.

Defendant had paid into court a sum of £86 10s.

Counsel for plaintiffs, Mr. Patrick Hastings (instructed by Messrs. J. B. and G. S. Beirne); for defendant, Mr. H. T. Waddy (instructed by Messrs. Mellor and Co.).

Opening the case for plaintiffs, Mr. Patrick Hastings said the claim was for damages for defendant's failure to appear at plaintiffs' music hall in breach of an agreement of April 7, 1914. Defendant was engaged to appear during the week beginning October 12 for twelve performances at a salary of £150. If he failed to appear he was to pay to the management as liquidated damages an amount equal to the salary he would have received had he actually performed. Defendant, in fact, did not appear at all, but the issue was complicated by what happened in August.

On account of the War arrangements were made between practically all the music halls

and the Variety Artists' Federation, of whom defendant was a member, that a co-operative system should be adopted under which part of the receipts were to go to the theatre and part to the artists, who would divide these moneys in proportion to the salary they would have received in ordinary circumstances. The difficulty in the case was as to how the damages were to be assessed. If nothing had intervened, defendant would have been bound to pay £150. The second alternative was that he should pay the amount of his salary calculated upon the co-operative system, and if both these methods were wrong it became a question of damages pure and simple. Defendant asserted that if he had to pay anything at all he was only liable for £76, which he had calculated upon the basis of £330, the receipts actually taken during the week in question. Counsel contended that had the defendant appeared the receipts would have been at least £525.

Counsel compared the takings at plaintiff's hall in weeks when there were star attractions with the takings in ordinary weeks. When Mr. Wilkie Bard was appearing the receipts were £509; during the next six weeks they averaged £300. Then Miss Marie Lloyd appeared, and the takings rose to £718. At the end of September the receipts were £410 and £380 per week, and then, in the week during which Little Tich should have appeared they fell to £330. Plaintiffs submitted that had defendant kept his agreement there would have been an increase at least as large as the average increase attracted by other stars, and they placed the figure at £525. When Miss Vesta Tilley visited the hall the takings jumped back to £620. Plaintiffs claimed damages for the undoubted injury done to their hall by defendant's failure to appear.

Mr. Waddy submitted that, in view of the fresh arrangement arrived at after the contract was concluded, the clause relating to liquidated damages became inoperative. As an effect of the co-operative scheme the management was put to no expenses at all. Defendant had paid into court an amount which he conceived to be over the damage plaintiffs had legitimately sustained.

His Lordship: There seems to have been no sort of excuse for this breach of contract.

Mr. Waddy: Mr. Relph showed Mr. Reed a letter he had received from the Palladium forbidding him to appear.

His Lordship: There was nothing in it. It is a mere matter of geography. He must have known there was nothing in it.

Mr. Waddy said defendant took a wrong view of his legal position.

His Lordship: He knew perfectly well of his other contract when he entered into this one.

Argument ensued as to the effect of the co-operative scheme upon the contract.

Mr. Hastings said plaintiffs claimed £154, including £50 as estimated loss of profit on account of the breach. They contended that defendant ought to pay an amount corresponding to the salary he would have received under the co-operative system if he had appeared, and not an amount calculated upon the takings actually received during the week beginning October 12.

Reserved judgment was delivered on March 25, when

Mr. Justice Bailhache said the only question was what was the measure of damages the plaintiffs were entitled to recover. It would be very difficult to prove what the actual damages which the plaintiffs had suffered through the defendant's default were, and he did not think that the parties by entering into the arrangement intended to alter the contract to such an extent as to put an end to Clause 7, which provided that if the artist failed to ap-

pear he should pay to the management as and for liquidated damages a sum equal to the sum which he would have received for such performance.

It was necessary to ascertain what sum the plaintiffs' music-hall would probably have received if the defendant had performed his agreement. He had been furnished with a list of the takings of the music-hall and he had estimated the gross receipts which the plaintiffs would have received for that week if the defendant had performed his agreement at £450. Judgment was eventually entered into for the plaintiffs for £103 12s., with costs.

FUNSTON v. PEARSON.—A LIBELLOUS SCREEN ADVERTISEMENT.

In the King's Bench Division, before Mr. Justice Scrutton and a jury, Miss **11** Dorothy Funston, actress, claimed damages from Mr. Cecil Pearson, proprietor of a dental surgery, for libel.

Counsel, for the plaintiff, Mr. Harold Simmons and Mr. Lewis Moses (instructed by Messrs. Ernest Simmons and Co.); for the defendant, Mr. E. H. Cannot (instructed by Messrs. Percy Bono and Co.).

Opening the case for the plaintiff, Mr. Lewis Moses said Miss Funston claimed damages in respect of a libel put on the exhibition curtain at the Victoria Palace Music Hall in March, April, and May of 1914. Plaintiff was an actress at present appearing at Daly's. In March, 1914, she took the principal part in a sketch called *The Scout*, and, with a view to increasing her professional prospects, permitted her photograph to appear in the *Encore*. She gave the editor permission to reproduce the portrait, but only for the purposes of advertising in his newspaper. During March, 1914, Miss Funston visited the Victoria Palace, and, to her surprise and disgust, found exhibited on the advertising screen the libel complained of. Counsel explained that on this screen certain letterpress appeared advertising "Davis's Dentistry," of which the defendant was the proprietor. On the left-hand side of the curtain was thrown the portrait of a lady absolutely without teeth, and on the other side the picture of the same lady with her teeth complete. Beneath the picture on the left appeared the word "before," under that on the right the word "after." Plaintiff recognised the photograph as hers, and saw beneath the two pictures this ribald legend:—

Laugh and the world laughs with you,

But not if your teeth are bad;

So hustle, and pay us a visit,

And get the laugh that's glad.

Counsel submitted that this represented that plaintiff had "sunk so low that in order to gain advertisement she could actually make gain out of her infirmities." She called at defendant's office, and, as he was out, wrote asking for an explanation. In reply defendant expressed regret that plaintiff had been annoyed by his action, said he had no idea whose picture it was, and that he had got it from the *Encore*. He "offered his sincere apologies," and suggested that plaintiff should permit the portraits to remain, as he was about to terminate his advertisement contract.

The plaintiff, replying to his lordship, said she paid for the photographs, which were taken at Plymouth.

At the end of the plaintiff's case Mr. Cannot submitted that the alleged libel was not defamatory.

Mr. Justice Scrutton: Not defamatory to show a young and good-looking person with all her teeth out! You had better try to persuade the jury on that point.

Summing up the case, the Judge observed that another question that arose in his mind was how far this sort of thing might be extended. "Can you show a person with no hair on his head, and then with a crop, advertising someone's restorer?"

The jury returned a verdict for the plaintiff, with £30 damages, and judgment was entered accordingly, with costs.

EDWARDES v. HALLAM.—INJUNCTION TO RESTRAIN.

In the Chancery Division, before Mr. Justice Sargent, Mr. George Edwardes sought **12** an injunction restraining Mr. Basil Hallam from dancing, singing, or performing as an actor otherwise than in accordance with an agreement, dated May 3, 1914.

Counsel: For the plaintiff, Mr. E. W. Martelli, K.C., and Mr. Henn Collins (instructed by Messrs. Stanley Woodhouse and Hedderwick); for defendant, Mr. Romer, K.C., and Mr. McCaigie (instructed by Messrs. Cohen and Cohen).

Mr. Martelli explained that under the agreement, which was for twelve months, Mr. Hallam received a salary of £35 per week of seven performances. Plaintiff had the option of renewing the contract for a second year at £45 per week, and for a third year at £55 per week. This agreement was to date from the production of the play following *The Marriage Market* at Daly's Theatre, and defendant was barred from performing elsewhere without plaintiff's consent. It was intended that *Betty* should be this new production, and that it should be produced in August, 1914. Defendant realised before that date that *The Passing Show*, in which he had been appearing at the Palace Theatre with great success, would have a longer run than had been anticipated. Negotiations between defendant and Mr. Alfred Butt for defendant's release from this engagement broke down, and on August 14 it was arranged at Daly's that for defendant's convenience *A Country Girl* should be substituted for *Betty*. *The Passing Show* concluded its run on February 20, and defendant now claimed that as *Betty* was not produced at the time intended, and he was not offered a part in *A Country Girl*, he could consider himself released from his contract.

Mr. Romer said the real cause of the postponement of *Betty* was the War. He submitted that there was a total failure of consideration, which terminated the agreement. *Betty* would be produced at Easter.

Mr. Justice Sargent granted an injunction till the trial, but from the time only when *Betty* was produced and during only the term of the agreement.

[See Report of Appeal on March 23.]

BROUGH v. MANCHESTER TIVOLI.—DAMAGES FOR BREACH OF CONTRACT.

At the Westminster County Court, before Deputy Judge Sutton, Lawrence Brough **23** claimed damages from the Manchester Tivoli, Limited, for breach of contract.

Mr. Lever said the plaintiff entered into an agreement with the Manchester Tivoli to present a sketch called *Confusion*. According to the contract he was to appear at twelve performances per week at a salary of £60, with one-twelfth for each *matinée*, which would bring his salary up to £70 weekly. This was subject to the V.A.F. Co-operative scheme, which was until lately in force, and by which half of the takings were to be appropriated by the managers and the other half divided amongst the artists in proportion to their salaries. When the plaintiff went to

commence his engagement he was told that the management was making a new experiment whereby there would be only one long continuous entertainment given nightly, though every artist would have to appear twice at each performance. Mr. Brough pointed out that this was a distinct breach of the terms of his contract, and predicted that the new arrangement would result in a considerable falling-off in the receipts. He, however, consented to appear, but wrote to the management to the effect that if the experiment resulted in a loss he should expect to be paid his full salary.

Mr. Brough gave evidence in support of his counsel's statement, and said he had experience of Manchester, and he was convinced that if the two houses a night system had gone on he would have received more than his full salary. Four years ago, when he was in the same city, he played to £400 a week, whereas during the week of the continuous performance he only played to £180. He was paid by the defendant company £35 8s. 9d., and he now claimed £34 11s. 3d., the balance of £70.

There was no appearance on behalf of the defence, and his Honour gave judgment for plaintiff for the amount claimed, with costs.

EDWARDES v. HALLAM. — ALLEGED BREACH OF CONTRACT.

In the Court of Appeal, before the Master of the Rolls, Lord Justice Phillimore and
23 Mr. Justice Joyce, Mr. Basil Hallam appealed from an interlocutory injunction granted by Mr. Justice Sargant, on the application of Mr. George Edwardes, restraining Mr. Hallam until the trial of the action from performing in alleged breach of an agreement. Both Mr. Hallam and Mr. Edwardes consented to treat the present appeal as the trial of the action.

Mr. McCardie, for the appellant, said that Mr. Justice Sargant granted an injunction against Mr. Hallam, restraining him from performing at the Palace in breach of an agreement he had entered into with Mr. George Edwardes. Mr. Hallam was playing in *The Passing Show of 1915* at the Palace, under a contract for the run of the revue. Counsel explained that in May, 1914, Mr. Hallam entered into a contract with Mr. Edwardes to take a leading part in the production of *Betty*, to be produced at Daly's. Questions arose about the postponement of the production, and it was decided to revive *The Country Girl*. Both parties then seemed to regard the contract as at an end, and Mr. Hallam continued to appear at the Palace in *The Passing Show*. Mr. Hallam contended that as his engagement in *Betty* would be a later engagement in the life of a rising actor, the salary ought to be raised, and the question of date was also an outstanding point. The relations between the parties were quite friendly, but as no agreement could be come to, it was suggested that a writ should be issued to have the position decided.

On behalf of Mr. Edwardes, Mr. Martelli, K.C., supported the order of Mr. Justice Sargant.

The Master of the Rolls said it was in the contemplation of both parties that the run of *The Marriage Market* should come to an end in the early autumn and should be followed by *Betty*. The music for *Betty* was being composed by a gentleman who was resident in Vienna. At the end of July came the War, and after the War there was an obvious difficulty: the music, which was to have been written by an Austrian, could not

be obtained, and another musician had to be found.

There was an implied obligation upon Mr. Edwardes to produce *Betty* immediately after *The Marriage Market*. Mr. Edwardes, however, was not in a position to do that; he could not get the music for the play. On the other hand, Mr. Hallam was in the same position that he had been in since the beginning of the agreement, and there was no foundation for the argument that the arrangement made was due to the impossibility of Mr. Hallam's getting a release from his contract with Mr. Butt. The real and serious difficulty was the War. The plaintiff was not ready and willing to perform his part of the contract, and, that being so, he was not entitled to sue the defendant for a breach of the agreement. The appeal should be allowed and the action should be dismissed.

Lord Justice Phillimore said from the moment that *Betty* was not put on as proposed, unless something else had happened, Mr. Edwardes's right to insist upon Mr. Hallam playing for him dropped.

Mr. Justice Joyce delivered judgment to the same effect, and the appeal was allowed, with costs.

HUNTER v. FARREN AND CRISPI—ALLEGED INFRINGEMENT.

In the King's Bench, before Mr. Justice Bailhache, Mr. Robert George Hunter
23 brought an action against Mr. Fred Farren and Miss Ida Crisp for an injunction to restrain them from producing, performing, or acting in the third scene of the revue *Stage Struck*, and from making use of lines from his sketch, *A Mixed Grill*. Damages were also claimed for a breach of copyright.

Mr. Rose Innes, K.C., and Mr. Samuel Duncan (instructed by Humphreys, Phillips, and Co.) for the plaintiff; Mr. J. B. Matthews, K.C., Mr. E. A. Harney, and Mr. L. Hope Centeno (instructed by Jacksons, Elwell, and Curran) for the defendants.

Mr. Rose Innes said that plaintiff, a theatrical manager, towards the end of 1913, conceived the idea of placing on the stage what appeared to be a very fashionable class of entertainment—a revue, which apparently consisted of a combination of a number of situations not necessarily connected with each other, and each seeming to have a separate birth and separate life. As a result the revue, *A Mixed Grill*, was produced, and it came about in this way. Mr. Farren had been to Budapest, and, without understanding the language, was very much struck with certain incidents in a play which he saw there. He mentioned them to plaintiff, and it was discussed between them. As the result of the discussion it was decided that Mr. W. H. Risque should write the book. The result was the revue, *A Mixed Grill*, the third act of which was called "The Eternal Triangle." The subject seemed to be the presence of a lover in the domestic circle. Defendants were engaged to appear in the revue, and at the end of the engagement Mr. Farren said he was proposing to enact the "triangular scene," and was told he could not do that, as it belonged to Mr. Hunter. In January last defendants were performing at the Victoria Palace in *Stage Struck*, the third scene in which had not only the same ideas and situations, but almost exactly the same language as "The Eternal Triangle." It was, counsel said, barefaced copying; literary larceny. Mr. Risque had preferred not to be a plaintiff in this case, and had therefore been joined as a defendant.

Mr. Hunter, giving evidence, said that the two scenes were identical as to dressing, dialogue, setting, and in every way.

Cross-examined by Mr. Matthews, the plaintiff said that he did not agree with Mr. Farren that he was to have the right of producing the scene "Eternal Triangle" after he left. It was also not true that the only difference between the scene that Mr. Farren described and the scene that Mr. Risque wrote was that instead of having two prompters on the stage to interject nonsensical remarks, Mr. Risque introduced Mr. Bernard Shaw and a pantaloon. The idea of the scene was Risque's and not Farren's.

Mr. Matthews submitted that plaintiff was not entitled to maintain the action because the sketch was held on a license, and not on an assignment; that by reason of the idea being brought from Budapest this was not an original work; that by arrangement between the parties Mr. Farren was entitled to play the scene himself, and that he was joint author with Mr. Risque.

Mr. Risque, giving evidence, said that Mr. Farren gave him some ideas as to what he had seen in Budapest. Witness wrote the dialogue and was responsible for the whole thing.

Mr. Farren, one of the defendants, giving evidence, said that he and Miss Crispi were engaged in Budapest in October, 1913, and they were attracted by a sketch in which the characters were the man, his wife, her lover, and a child. He afterwards described the sketch to Mr. Risque, and Mr. Risque's sketch was the same as the one he described. He said to Mr. Risque, "I'll tell you what I want. I want a 'cat's meat drama'—that was to say, a drama in which there are seven murders in one act—a cheap drama. The witness said he and Miss Crispi had permission to play this drama. They were to play the parts themselves and they had the right to produce it. Afterwards, when they had produced *Stage Struck*, Mr. Hunter said the witness was doing a colourable imitation of his revue. Witness said, "Oh, but you know very well this is my show." Mr. Hunter said, "Yes, but you put it into my revue, and it is mine."

Miss Ida Crispi said the sketch which she and Mr. Farren saw in Budapest in 1913 was the exact sketch as it was produced in *A Mixed Grill*. They saw it for one month every night, and they made a note of every little incident, and got permission to play it. They also got a rough translation of the dialogue from the owner of the sketch.

His Lordship accepted the evidence of Mr. Farren and Miss Crispi, and said the action would be dismissed with costs. The action against Mr. Risque was also dismissed with costs.

APRIL.

THE MARINELLI CASE.—LICENSE REFUSED.

Before Mr. Allan James Lawrie and a Bench of justices, at London Sessions, H. B. **9** Marinelli, Ltd., of Charing Cross Road, appealed against the decision of Mr. A. A. Hopkins, at Bow Street on December 29, 1914, dismissing an appeal from the refusal of the London County Council to renew a license to carry on a music-hall employment agency, and for the payment of £21 costs on behalf of the appellant company.

Mr. Patrick Hastings said the London County Council refused the renewal of the license because, owing to his nationality, the appellant was alleged to be an unsuitable person. He was born in Germany, and he was practically the company itself. His real name is Herman

Buettner, and, originally a trapeze artist, he added that of Marinelli, Italian names being popular on the stage. The appellant had no sympathy with Germany. For twenty-five years he lived in Paris, and he had married French women twice. His interests appeared to be almost exclusively French, and he had property in France. Marinelli, Ltd., also had offices in Paris and in America. There was also a subsidiary company, with offices in Berlin.

Mr. Bodkin, supporting the case for the London County Council, pointed out that the appellant held practically all the shares, and that the remainder were held by Germans. It would be a scandal if a public body like the London County Council, representing the feelings and sentiments of the public, was to be ordered to grant a license to a company which was a mere alias for a German enemy alien who could not come to this country if he was to keep out of a concentration camp. The appellant had direct control, and the other directors were only dummies. There had been some juggling as regards the shares, but the appellant practically held the whole of them.

The Bench dismissed the appeal, with costs.

DILLON (LLOYD) v. CHARING CROSS KINEMATOGRAPH THEATRE AND BARNETT—LIBELLOUS POSTER.

Damages amounting to £250 for libel were awarded to Miss Marie Lloyd, in the **14** King's Bench Division, before Mr. Justice Scrutton.

The plaintiff, Matilda Alice Victoria Dillon, sued the Charing Cross Kinematograph Theatre and H. H. Barnett for damages for libel. The defendants occupied certain premises in the Strand as exhibitors of moving pictures.

For the plaintiff it was alleged that during the latter part of August, 1914, the defendants caused to be exhibited to passers-by in the Strand, in front of their premises, a large poster, containing a portrait, almost life-size, of the plaintiff, with the words in large letters at the top and bottom of the poster: "White Slave Traffic." It was alleged that the plaintiff had been greatly injured in her reputation and credit, and had been held up to public ignominy.

Apologies were tendered in behalf of the defendants in court, and by consent, damages amounting to £250 (as stated) were awarded to the plaintiff.

BRANSBY WILLIAMS v. MOSS'S EMPIRES.—OBJECTION TO JACK JOHNSON IN THE BILL.

Mr. Bransby Williams sued Moss's Empires, Ltd., in the Westminster County Court, **16** for damages representing the difference between his agreed salary at various halls under a contract and the amount he actually received from the defendants.

Mr. W. Frampton was counsel for the plaintiff, and Mr. Storey Deans represented the defendants.

Mr. Frampton said the claim was made up of three items, and the dispute arose on the point of whether Mr. Bransby Williams acquiesced in an arrangement come to between the Variety Artists' Federation and the music hall proprietors with regard to the division of receipts after the outbreak of war. Mr. Williams, who was not a member of the V.A.F., entered into a contract with the defendants in July, 1911, the contract to expire in January, 1915, his salary varying from £65 to £75 a week. When war broke out in August, 1914, and the agreement was entered into by the

V.A.F., Mr. Williams was giving his entertainment at Bradford, and at the end of the week, although his salary was £65, he was only paid £52 9s. 9d. The plaintiff took the money and signed a receipt, but the position he then took up, and which he still maintained was that as he did not know what would be the outcome of the War he was anxious to do everything that was reasonable in the presence of an exceptional situation. At the same time he did not hold himself liable in respect of any arrangement made between the music hall proprietors and the V.A.F. Mr. Williams had to appear at the Liverpool Olympia towards the end of September at £75 a week. On his arrival in that city he found to his surprise that Jack Johnson, the black pugilist, was billed to appear at the same establishment. At that time Jack Johnson had got into some trouble, and counsel said he understood that a warrant had been issued for his arrest for assault, or something of the kind. Mr. Bransby Williams, finding that unpleasant things were likely to happen, and not knowing how the agreement would affect him, took up the position of standing up for his rights. He therefore wrote to Mr. Frank Allen, of the defendant company, a letter protesting against appearing at an entertainment which included Jack Johnson. He remarked, "What a change in twelve months!" and expressed surprise that Liverpool should stand it, adding, "We artists on the best tours in the world find that they cannot keep up the standard they erected for the music halls." Mr. Williams also sent a telegram, "Find that Jack Johnson is to be in front. Is that fair? Do you guarantee my full salary?" The answer was: "Negotiated for Johnson last Monday and throughout week," and Mr. Williams then wired: "I will do my best to-night." Subsequently the plaintiff wrote: "Had I known the bill before arrival I should never have come. A year ago it was not allowed by the public. Personally, I like Johnson, but his proper place is at a sporting club. Had it not been for the artists' co-op. I should not have worked as I have done. I shall remember my last engagement with Moss's, and I shall send for my salary under protest." That, said counsel, showed that Mr. Williams refused to have anything to do with the co-op. scheme, and that he insisted on being paid his full salary. In further correspondence Mr. Williams complained that he had been "dragged in nigger mud last week," and pointing out that he had only been paid £64 5s. 11d. instead of £75. At a later engagement at Stratford Mr. Williams was offered money in excess of his salary, but he returned the additional amount. At another engagement at Finsbury Park he was only paid £51 15s. 6d. instead of his full salary, and he accepted the amount and gave a receipt under protest. Again, at New Cross, Mr. Williams was paid only £43 15s. That he accepted also under protest. Subsequently at Leeds the plaintiff was offered more than his salary, and he agreed to accept it, his attitude being that the money having been tendered he considered he had a right to keep it and set it off against the money which he claimed as being due to him. Moreover, that extra money was received after he had made his formal protest and given receipts. Counsel urged that under the terms of his contract with Moss's Empires he was entitled to the amount which he now claimed.

Mr. Bransby Williams, in evidence, said he was never consulted in any way as to the agreement come to between the V.A.F. and the proprietors. When at Bradford the first week after the agreement was made he expected his money as every member of the profession did in the first week of the War. Witness gave evidence in support of his counsel's statements as to his subsequent engagements.

In re-examination by Mr. Storrey Deans, plaintiff said it was true that he strongly objected to Jack Johnson being in the bill at the Liverpool Olympia.

Counsel: Is not that a matter for the management? You do not say that the management would deliberately put someone in the bill that would injure the performance? It looks as though they did here.

But surely it is for the management to judge who to engage? I say that twelve months earlier neither the Press nor the members of the profession would have allowed Jack Johnson to appear.

I put it to you that at Bradford you agreed to come under this scheme?—Well, I certainly did.

In answer to another question Mr. Williams remarked that when Jack Johnson was announced to appear at Cardiff the chief constable told him he could not be allowed to appear and he did not. That was at one of Moss's Halls.

Counsel: You took a division of salaries as arranged by the co-operative scheme, and do you say that you can withdraw from the scheme because you objected to one performer—Jack Johnson?—I objected in the interests of the whole profession. I do not want to make money out of the matter. What I object to is being treated with contempt through Jack Johnson.

Do you claim that the engagement with Jack Johnson was a breach of the contract?—I claim that the engagement of J. J. was injurious to the business and to the profession.

Mr. Storrey Deans submitted that the defendants had no case to answer. The plaintiff, by accepting sums lower than his salary as stipulated in his contract with the defendants, had acquiesced in the agreement between the V.A.F. and the proprietors, and therefore could not succeed in his claim. Further, counsel pointed out that the agreement made with the V.A.F. was for twelve weeks, and the plaintiff by his action became party not to a new contract with Moss's Empires, but to a contract with the whole of the artists and managers associated with the scheme. If, after complying with the arrangements as he certainly did at Bradford, the defendants paid the plaintiff his full salary as claimed, it would be a fraud upon, or at least grossly unfair to the other artists who had agreed to the scheme. Mr. Williams objected to a black pugilist being put on at the Liverpool Olympia, and the whole question seemed to be whether the putting on of Jack Johnson constituted a breach of contract.

Deputy Judge Lush said that while he sympathised with Mr. Williams's view as to a black pugilist being in the bill, there appeared to be either a breach of the old agreement or a breach of the new one.

Mr. Frampton said Mr. Williams was suing under his contract with Moss's Empires, and not under any other agreement. Counsel contended that the plaintiff was entitled to succeed.

His Honour said he would reserve judgment. His Honour, at a later date, gave judgment for the plaintiff, awarding him £20 4s. 1d.

[For Report of Appeal see May 20.]

COX v. COULSON.—LIABILITY OF THEATRE LESSEES.

Mr. Justice Bailhache and Mr. Justice Shearman, in the King's Bench Division, heard 16 an appeal by Mr. John William Coulson, lessee and manager of the Royal, South Shields, from a decision of Judge Bonney at South Shields County Court awarding £50

damages to a domestic servant named Sarah Elizabeth Cox, who was shot in the arm while watching a play at the theatre. The accident happened during the presentation of a play called *In Time of War*. Miss Cox, who had paid ninepence for a seat in the dress circle, was wounded by a cartridge which was fired in one scene. The play was produced by a Mr. C. Watson Mill, who provided the performers, the scenery, and appliances, and it was contended that the lessee of the theatre could not be held liable for any want of care on the part of an actor over whom he had no control. The County Court judge held that the sale of the ticket involved an implied warranty for the safety of the audience.

Their Lordships differed in their opinions, but, as Mr. Justice Bailhache (the senior judge) thought there was an implied warranty that those on the stage should exercise due care for the safety of the audience, the appeal was dismissed.

Mr. Coulson, however, was given conditional leave to take the case to the Court of Appeal.

[See Report case heard in County Court on February 4.]

McKAY v. REGENT THEATRE AND ASSEMBLY ROOMS (SALFORD), LTD.—BREACH OF CONTRACT.

In the King's Bench Division, Mr. Justice Atkin heard an action brought by Mr. 27 Maxwell John Kuttner, known in the music-hall profession as Jock McKay, against the Regent Theatre and Assembly Rooms (Salford), Ltd., for the recovery of damages alleged to be due under an agreement to appear at a Salford theatre.

Mr. Patrick Hastings (for the plaintiff) said that the action was brought for damages for breach of contract by the repudiation by the defendants of their continuing liability to engage the plaintiff one week in every year from 1913 to 1920 at varying salaries. The contract was made on August 27, 1912. For the first week the plaintiff's salary was to be £50 per week, in 1915, £55; in 1916, £65; and then it went up to £80 a week.

The plaintiff performed under his contract during the first week in 1913, also in the week beginning October 12, 1914. In October, 1914, however, owing to the War, the artists were appearing under the co-operative system, under which the takings were shared in certain proportions. During that week the plaintiff's takings were much less than they would have been under the contract, and on October 12 he received another offer from a theatre to perform at Ardwick, which was within the barred area. The performances under the contract were to be at the Regent, Salford.

The defendants seemed to have taken advantage of his proposal to play at Ardwick to put an end to the contract. The plaintiff asked the defendants' permission to appear at Ardwick, and offered £3 per permission. They wired, asking for £10. The plaintiff wrote out a cheque for £10, but did not send it. He went on with his engagement at Ardwick, and the defendants' manager sent him the following communication:—"As you are playing at Ardwick you must consider your contract with this company as cancelled." Counsel submitted that the defendants had clearly waived their rights under the plaintiff's promise to pay £10.

The plaintiff having given evidence,

Mr. Riehy Swift, K.C. (for the defendants), submitted that the plaintiff had not made out his case. He never obtained permission to play at Ardwick.

His lordship pointed out that the plaintiff

had been told that when he sent on a cheque for £10 he would receive permission for Ardwick.

No evidence was called for the defence.

In giving judgment his lordship said it appeared to him that the intimation by the defendants that upon completion of the negotiations for a money payment by the plaintiff he would receive permission was a waiver of the contract. So far from the defendants having established a breach, the plaintiff had established a breach of contract on the part of the defendants. There would be judgment for the plaintiff, and he assessed the damages at £200, and the defendants must pay the costs. His lordship refused a stay of execution.

MAY.

O'GORMAN v. EDELSTEN AND ANOTHER.

Before Mr. Justice Darling, in the King's Bench Division, Miss Lily O'Gorman, 14 known on the variety stage as Lily Long, sued Mr. Ernest Edelsten, Mr. Max Hart, and Ernest Edelsten and Harry Burns, Limited, for damages for alleged negligence in securing her a contract to play in America for thirty weeks at \$300 a week. Defendants denied negligence, and Mr. Max Hart counterclaimed for damages for alleged breach of contract by plaintiff, or, alternatively, for commission for procuring her engagements.

In stating the case Mr. McCall, K.C., said in March, 1913, Miss O'Gorman was invited by Mr. Edelsten and Mr. Max Hart to undertake an American tour of thirty weeks. Plaintiff asked for £60 a week, and asked that there should be binding contracts with the persons in charge of the music halls where she was to perform. She was at first offered £45 a week, but ultimately the £60 was agreed upon. She now contended that defendants had not procured binding contracts at the stipulated rate of \$300.

Miss O'Gorman, in cross-examination, said that after she performed at Newark Theatre, in America, she only received £125 for the week. For that reason, and because Mr. Hart could not show her the contract for Norfolk at \$300, she did not go on to the latter place.

His Lordship held that defendants had failed to perform their agreement to procure for plaintiff a contract for £60 a week at the Norfolk Theatre. In paying her £125 instead of \$300 there had been a breach of the agreement, but plaintiff was not entitled to judgment in respect of other contracts, which were for separate theatres. His Lordship gave judgment for plaintiff for £62 and costs on the claim, and also entered judgment in her favour on the counterclaim, without costs.

WILLIAMS v. MOSS' EMPIRES, LTD.

In the King's Bench Division, before Mr. Justice Shearman and Mr. Justice Sankey, the Moss' Empires appealed against the judgment of Deputy-Judge Lush at Westminster County Court, awarding Mr. Bransby Williams arrears of salary claimed to be due under a contract. The county-court claim was made in respect of engagements at appellants' music halls at Liverpool, Finsbury Park, and New Cross, under a four years' contract.

Appellants contended that, under the pooling agreement arrived at between the Variety Artists' Federation and the music-hall proprietors after the outbreak of War, the con-

tract was varied, and Mr. Williams was only entitled to a share of the takings. In the court below the judge found in favour of Mr. Williams, and awarded him £29 4s. 1d.

Counsel were Mr. Walter Frampton and Mr. Julian Fuller (instructed by Messrs. Sterns) for respondent, and Mr. Storry Deans (instructed by Mr. R. M. Dix) for appellants.

Mr. Storry Deans, on behalf of Moss' Empires, explained that in August an agreement was come to between the Variety Artists' Federation and certain music-hall proprietors, by which takings were to be shared. Mr. Bransby Williams was not a member of the Federation, but a notice was sent round to the artists giving them details of the scheme. No one signed fresh contracts. Counsel said that at Manchester Mr. Williams received £114, under the sharing system, although his salary under the contract would have been 100 guineas.

At Liverpool, however, he signed a receipt under protest. He found that he was billed with the pugilist Jack Johnson, and wrote an indignant letter, in which he stated that he had no objection to Jack Johnson as an individual, but he objected to being called upon to appear on the stage with a pugilist. Mr. Williams, in his letter, added that, personally, he liked "J. J.," but his proper place was at the Sporting Club. Counsel submitted, that as the original contract had only seven months to run, its terms could be varied by a new verbal contract, and that, therefore, the county court judge should have entered judgment for defendants.

Mr. Justice Shearman said the judge in the Court below had found as a fact that Mr. Williams had verbally accepted the offer of the defendants, that instead of closing their houses they would engage him at a salary that could be calculated on a different basis if he would continue to work out the contract. After having accepted the offer Mr. Williams sued under his original contract to recover the difference between certain salaries fixed by that contract and the sums he had received. Moss' Empires contended that he could not recover, as by a new verbal contract he had accepted their offer. The county court judge held that as the new contract was not in writing it could not be enforced. The original contract came to an end in March last, and his lordship was of opinion that in August last year there was nothing to prevent the parties entering into the verbal contract found by Deputy-Judge Lush, and the new contract was a good defence to the claim.

Mr. Justice Sankey agreed. He said that confusion had arisen from the use of the word variation. A variation of an old contract produced a new contract. If the new contract was required to be, but was not, in writing, the original contract remained in force; if the new contract was not required to be in writing a parol new contract was good and the old contract was gone. Here the agreement by which the old contract was rescinded was not one that required to be in writing, and the appeal therefore succeeded.

The appeal was accordingly allowed with costs. Leave to appeal was refused.

[For Report of case in the County Court see April 16.]

JUNE.

CLEVELAND v. PEPI.—ALLEGED BREACH OF CONTRACT.

Before his Honour Judge Gawan Taylor, at the Barrow County Court, Stuart Cleveland sued Rino Pepi, licensee of the Tivoli, Barrow, for £16 damages in respect of alleged breach of contract.

Mr. O. C. Angel, solicitor, appeared for plaintiff, and defendant was represented by Mr. T. P. Tilley, solicitor, Lancaster.

Plaintiff said he had been a music-hall sketch proprietor. He was engaged by the defendant to produce a sketch at the Tivoli, Barrow, on April 26. Witness signed the defendant's half of the contract, but he alleged his form had not been returned. He signed an agreement "To bring a full and competent company." The agreement did not specify names or numbers—Stuart Cleveland was the only one mentioned; the sketch was entitled *A Policeman and a Man*. The agreement was sent to him by post when he was playing at Bolton the previous week, and the engagement was ratified by telephone. On April 23 he sent word to the defendant. He knew his child artist was leaving, so he engaged another from Bolton, but she brought a wrong birth certificate. She was rehearsing on the stage on the Friday when the school board officer pointed out that she should be at school, and he further stated a license would be required for her. Witness immediately wrote to defendant asking what notice was required for the license of the child and how many days' notice the police required. Defendant answered, "Seven days' previous notice to the police." He immediately followed this up by engaging a child who did not require a license. Defendant did not ask him what he intended to do, and the artist engaged was perfectly competent.

Plaintiff added that he went to the Tivoli on the Monday. His company were there. But he was not allowed to perform. He applied on the Saturday for his salary, £16, but it was refused.

Asked if he could not get another theatre to work, plaintiff said it was against the rules of the Variety Artists' Federation to work split weeks.

Mr. Tilley, for the defendant, contended that a substitute could not be introduced without the sanction of both parties, and in this case defendant had not been approached.

His Honour gave judgment for the defendant.

NORRIS v. DOUGLAS.—IN LIEU OF NOTICE.

In the Pontefract County Court, Edward Ernest Norris, theatrical proprietor, 16 brought an action against Ronald Atholl Douglas, actor. Plaintiff claimed £8 damages from defendant for leaving his service without notice. Defendant did not appear.

Plaintiff stated that whilst he and his company were last at Pontefract defendant left him without giving notice. Defendant had a small part, and was receiving 30s. a week. Witness was out of pocket to the extent of 29s. 7d.; £3 was claimed in lieu of notice; the balance was for general damages. Defendant should have given a fortnight's notice.

Judgment was given for plaintiff for £5.

NORRIS v. CENTRAL RAILWAY COMPANY.—PROPERTIES IN A SNOWSTORM.

In the Marylebone County Court, before His Honour Sir W. Lucius Seife and a jury, 18 Ernest Norris sued the Great Central Railway Company for £15 for damages to certain theatrical properties.

Mr. Grimwood Mears (instructed by Messrs. Clifford, Turner, and Hopton) explained that plaintiff, while on tour with *The Walls of Jericho*, was due to leave Rotherham, after a week's stay there, at 12.40 midnight on November 14 for Scarborough, where he was to open on the 16th. Nutter, the stage car-

penter, loaded the scenery in trucks provided by the defendant company in time for despatch, and as he left he directed a porter to "sheet" the wagons to prevent their being damaged by rain. On its arrival at Scarborough on Monday morning the whole was found to be soaked with rain, and here and there parts of the property were found all along the line. It cost £15 to provide what was necessary to stage the play.

Plaintiff, in his evidence, said that after leaving Rotherham a snowstorm had come on, and this changed to rain on Sunday, maintaining a downpour till Monday night. When he saw the properties on that evening all that he was shown by the company's officials was a heap of rubbish. He had to buy new scenery.

Answering Mr. H. H. Beazley, for the defendant company, plaintiff said that the property had been sent at owner's risk, and from his large experience he knew that this was done at a large reduction of freight.

Nutter, the stage carpenter, spoke to the loading of the scenery in good order, and having directed the railway servants to cover the whole with tarpaulins. Two porters assisted at the loading, for which there was ample time before he left for Scarborough. There was no hurry, and it was loaded in the manner which had been pursued dozens of times. As he left the truck he said to the porters: "There's my lot; will you get it sheeted, boys?" The contents of the truck were then perfectly dry. When he inspected the stuff at Scarborough a wet wagon sheet lay alongside.

This was the evidence, and Mr. Beazley submitted there was no wilful misconduct.

Robert Kilby, a porter at Rotherham, who assisted at the loading on the truck, did not remember being told "to get it sheeted." He, however, put sheets on the loaded trucks, and fastened them securely. It was his duty to "sheet" the truck, which left at 4.10 p.m. on Sunday.

Shunter Harrison said that three sheets were placed on the truck and roped down.

Directing the jury, his Honour pointed out the absence of evidence as to the condition of the truck when it arrived at Scarborough.

Mr. Beazley admitted that when the wagon arrived at Scarborough it was dripping wet.

The jury returned a verdict for the plaintiff. [For report of Appeal see October 29.]

KING V. BOYDE AND ANOTHER—QUESTION OF NEGLIGENCE.

At Clerkenwell County Court, an action was brought by Walter King, comedian, **24** against Messrs. Boyde and Brinkworth, 443, Strand, for £50 as damages suffered through injuries owing to the alleged negligence of one of defendants' servants.

Mr. Horton Smith, counsel for the plaintiff, said his client, who performed a speciality act known as *The Whistling Drummer Boy*, was engaged by defendants to perform at their theatre in Kidderminster. On the night of January 12 he had finished a song, and was leaving the stage to change his attire for his second turn, when he collided with a property basket at the top of the stairs and fell, spraining his right ankle. He carried through his performance as best he could on the night, and throughout the week and the following week he went on to Castleford. Owing to the accident and the pain he suffered plaintiff's performance was not up to standard. Plaintiff decided that for his reputation's sake he must get his foot properly well before taking more engagements. He estimated that he had lost

about £50 in not being able to enter into engagements consequent upon the accident.

For the defence, Charles Owen, the stage-manager, said there were four stairs leading from the stage level to the dressing-room. There was a post on each side of the stairs. Plaintiff walked off the stage, and on reaching the post he tried to swing himself into the dressing-room 2 ft. 6 ins. below, and in doing so he fell.

Plaintiff, in his evidence, denied that he made any attempt to swing himself down the stairs.

The witness Owen said there was no basket in plaintiff's way.

Judge Roberts decided that there was no negligence for which defendants could be held liable. Plaintiff knew the basket was there, and in squeezing between it and the post he caught his foot in some way and fell. The presence of the basket, his Honour must hold, did not constitute an unusual danger. It did not take plaintiff by surprise. He took a risk which he knew of, and in consequence of taking that risk he unfortunately met with an injury. Taking all the facts into consideration, he must hold that there had been no negligence on the part of the defendants, and the verdict must be in their favour, with costs.

JULY.

GATTI V. PORTEONS.—DISPUTE ABOUT THE PRODUCTION OF "KICK IN."

Mr. Justice Younger, in the Chancery Division, had before him a motion by **2** Messrs. John and Rocco Gatti, proprietors of the Vaudeville, for an order against a Mr. Gilbert Porteous, directing that he should deliver up to them the MS. of an American play entitled *Kick In*, or produce it to them for the purpose of taking copies.

On the plaintiffs' behalf, Mr. Clauson, K.C., said that the defendant had the right to produce the play in England, and the partnership agreement said that the plaintiffs should pay to the defendant half the sum he paid to the original owner, Mr. Woods, of New York, the profits and expenses to be divided. The defendant's agreement with Mr. Woods was that he should produce the play here not later than May 1, 1915. He paid Mr. Woods £500 for the right, and the time for production was extended to October 31, upon payment to Mr. Woods of £100. Of the £600 the plaintiffs had provided half, and the arrangement was that the play should be produced on August 20.

The defendant, continued counsel, now refused to carry out this arrangement, or to let the plaintiffs take copies of the play, and the reason he gave was that he said that the torpedoing of the "*Lusitania*" by the Germans had produced such a state of alarm in the theatrical profession in America that it would not be possible to persuade American artists to cross the Atlantic by the time the play was to be produced. The defendant further said that the play could not be produced without American artists, but these, the plaintiff said, they were quite satisfied they could get, and they were prepared to take the risk and put up the capital themselves.

His Lordship (to Mr. Gordon Hewart, K.C., for the defendant): Are you certain that you cannot get your artists over here by October 31?

Mr. Hewart: Not under the present conditions.

His Lordship: Conditions may be changed before then. America may get a favourable reply from Germany as to submarine warfare to-morrow. Then there will be no submarine warfare as far as America is concerned.

Mr. Hewart was not so hopeful as to that.

For the defendant, Mr. Hewart said he did not agree that August 20 should be the date of the production of the play. The defendant had no wish to postpone it indefinitely.

His Lordship thought that what appeared to be in the defendant's mind—and he did not blame him for it—was that it would be much better if the production of the play was postponed until after the war.

Mr. Hewart repudiated the suggestion. With regard to the possession of the MS., he said that although in form the plaintiffs asked for the production of it, in fact they wanted it so that they could produce the play. However, he was prepared to offer the plaintiffs a copy of the play.

This offer Mr. Clauson accepted.

Mr. Justice Younger said that upon the defendant's undertaking, on or before Wednesday, July 7, to make and hand over to the plaintiffs a copy of the manuscript play as now altered and to produce the original for verification of the copy, and also to produce the manuscript thereafter at all reasonable times, the undertaking being without prejudice to any other questions between the plaintiffs and the defendant, there would be no order on the motion, except costs to be costs in the action.

EUGENE V. CARPENTER.—£100 DAMAGES FOR ARTIST.

At the Guildhall, Bristol, the Under-Sheriff (Mr. Guy Chilton) and a jury assessed

14 damages in an action brought by Mr. Frederick Eugene against Mr. Fred W. Carpenter and Mrs. Emma Carpenter, of the Royal, Bristol.

Mr. A. M. Wilshire appeared for the plaintiff, and the defendant, Mr. F. W. Carpenter, appeared in person.

The plaintiff claimed damages for breach of a contract against the defendants to employ him as an artist in the pantomime 1914-1915. Interlocutory judgment had been obtained, and the inquiry was for the purpose of ascertaining the damages.

The jury awarded the plaintiff £100 damages.

CONDUCTING A LOTTERY.—POSTAL ORDERS GIVEN AWAY.

The question whether a music hall artist who gave away postal orders to members

21 of his audience had been guilty of conducting a lottery came before the Lord Chief Justice and Justices Darling and Lush in a King's Bench Divisional Court, when Mr. Minty, superintendent of police for Goldthorpe, Yorks, appealed against the decision of the Doncaster justices, who refused to convict Mr. Eugene Sylvester, a music hall artist, for conducting an alleged lottery.

Mr. Greer, K.C., for the police, said Mr. Sylvester was appearing at the Empire Palace, Goldthorpe. He was known on the stage as "Silas C. Gordon, the Yankee millionaire and comedy musician," and announced at the end

of his turn that he would distribute money as he thought fit. His two assistants were handed a number of postal orders by respondent. The men went into the theatre amongst the audience, and as they moved along the seats they handed postal orders for 6d. to persons indicated by the respondent. After a number had been handed out the respondent asked, "Is there a bald-headed man there?" and when a man in the audience bared his head respondent remarked, "Give him 4s. to buy a bottle of Tanqueray." Then he asked, "Is there a woman with a long family?" and a woman answered, "Yes, I have nine." She received a shilling for each child and "one for the old man." Then he asked, "Is there a man there with another man's wife?" and on a man replying, "Yes, here," respondent said, "Give her a shilling, and one for her husband, and give him 2s. for his d— cheek." He then announced that on the following Thursday he would hold a *matinée* for women only, when more postal orders would be distributed, and at one such occasion a woman asked, "Can you give anything to a widow, and he handed her 20s. The justices found that people visited the theatre in the hope of obtaining postal orders, but the respondent said he did not think he was committing an offence. He had helped many needy cases. The justices dismissed the summons.

Mr. Greer contended that the magistrates had gone wrong in law, seeing that the whole scheme exercised by the respondent was a lottery, because it was a game of chance.

Mr. Grimwood Mears, for the respondent, contended that as the artist chose the people to whom he would give the postal orders, there could be no chance about the matter. He might like the people with blue eyes and fair hair, and give the money to them.

Mr. Justice Lush: But the people who come in do not know what colour eyes he prefers, and they take their chance. (Laughter.)

Mr. Justice Darling: He may become satiated with the blue eyes and change to brown.

The Lord Chief Justice: Did every bald-headed man get 4s.?

Mr. Mears: No; the man who was quickest to catch the speaker's eye got it.

Counsel said that in certain cases the respondent must have chosen people without an element of chance, for he gave larger sums to a man with a bald head and to a woman who was a widow.

The Court allowed the appeal with costs, and ordered that the case should be referred back to the magistrates for the conviction of the respondent for conducting a lottery.

The Lord Chief Justice said the fact that a man chose people haphazard did not show that he exercised any judgment. There was no evidence before the Court that the respondent did exercise any judgment, and it would have amounted to the same thing if he had gone to the theatre and shouted out the number on a seat occupied by a member of the audience. The whole thing was one of chance and was a lottery.

Mr. Justice Darling said some people thought there was no such thing as chance, but the Court thought otherwise, although he would not lay it down that it was a matter of chance whether the Court gave judgment for the plaintiff or defendant.

Mr. Justice Lush was of the opinion that what the respondent did was just as much a matter of chance as if he had thrown dice, and awarded the prizes accordingly.

SEPTEMBER.

MOSS EMPIRES v. BARD.—AN INJUNCTION GRANTED.

Mr. Justice Younger, in the Vacation Court heard an application by Moss Empires, Limited, for an injunction to restrain Mr. Wikkie Bard from appearing that week at the Liverpool Hippodrome.

For the applicants Mr. Patrick Hastings contended that Mr. Bard was appearing at Liverpool in breach of an agreement which contained a barring clause that he should not appear within a definite radius within a definite time. The plaintiffs had treated him generously, and had given him permission to appear at the Liverpool Hippodrome for the week commencing September 13, but instead he had appeared this week. The plaintiffs engaged a strong "bill" as a counter-attraction at the Empire for the week Mr. Bard was due to appear at the Hippodrome, and it was necessary that they should at great expense obtain a counter-attraction this week, or they would do no business.

Mr. Morris (for Mr. Bard) said that since the War music hall artists had had to alter their arrangements. Mr. Bard's agent gave the Moss Empires, Limited, notice that Mr. Bard intended to alter his date of appearance at Liverpool. Counsel argued that the week of appearance made no difference to the plaintiffs as far as the agreement was concerned.

His lordship said he thought the breach of agreement was clear, seeing that the week in which it was agreed that Mr. Bard could appear at the Hippodrome should conclude on September 19. Mr. Bard had shown no reason why an injunction should not be granted, and it would be granted. It did not seem fair that it should restrain him from appearing that night, but it would operate from the Thursday, that the parties might, if possible, come to some arrangement that Mr. Bard should continue his performance until the end of the week.

MELROSE v. GRANVILLE THEATRE OF VARIETIES.

Before Judge Selfe, at West London County Court, Arthur Melrose, comedian, of 46, 27 Beechdale Road, Brixton, sued the Granville Theatre of Varieties, Waltham Green, for £6 for breach of contract.

Mr. N. Doughty (instructed by Messrs. Judge and Priestley) appeared for the plaintiff, and Mr. J. S. Lyon for the defendants.

Mr. Doughty said that his client, who was a comedian and whistler, had entered into a contract to appear for the week commencing June 14 at Waltham Green. On March 31 Mr. Melrose received a letter from defendants, saying that they were closing from Saturday, May 29, until August 30, for decorations and repairs and on account of the War. On May 31 defendants wrote to the plaintiff, saying that they were re-opening at an earlier date, but that letter Mr. Melrose did not receive. The letter asked him to send in his bill-matter, and also desired to know if he was working or not. On June 14 plaintiff presented himself for rehearsal, but was told that they could not take him on.

Plaintiff gave evidence. He said that he could not give them another date, as he was booked up.

Mr. Lyon (cross-examining): Could you not get another engagement for June 14?—Not without very great difficulty. I could not get any engagement that week.

Plaintiff, in answer to further questions by Mr. Lyon, said that he did not always see the calls in the theatrical papers.

For the defendants, Mr. Arthur Lynch, manager of the Granville, said that he posted a letter on May 31, telling plaintiff of the re-opening. He addressed the letter to plaintiff's private address, and not to his agents.

Mr. Lyon said that it was unfortunate that the letter had never reached its destination, but he submitted it was sufficient notification.

His Honour gave a verdict for defendants, with costs.

OCTOBER.

KINO ROYAL JUVENILES v. KING.—INSUFFICIENT NOTICE OF CLOSING.

Before his Honour Judge McCarthy, at the Dewsbury County Court, Leo Kane, the 6 proprietor of a turn known as the Kino Royal Juveniles, sued George F. King, of Mirfield, for £25 for breach of contract, and in the alternative for £25 damages. Mr. F. H. Dwyer appeared for the plaintiff, and Mr. C. L. W. Nicholson for the defendant.

Mr. Dwyer said plaintiff entered into a contract with the defendant for two weeks' performances at the Mirfield Town Hall and the People's Palace, Skelmanthorpe, respectively, for £25 per week. The engagement at Mirfield was for the week commencing June 28, and that at Skelmanthorpe for the week following, commencing July 5. The contract was subject to the conditions of the Music Hall Award, which provides that if the theatre shall not be in the occupation and possession of the management at the date fixed for the performance thereat the engagement shall, provided the best possible notice has been given to the artists in writing, be deemed to be cancelled as from the date of such notice. On June 23 plaintiff learned from Mr. King that the latter wanted to cancel the agreement because the People's Palace at Skelmanthorpe was changing hands. Defendant confirmed this in writing, and intimated that the booking for Mirfield, on June 28, was quite in order as per contract. Plaintiff said he could not accept that, and he submitted that the People's Palace had not changed hands on July 5, and no proper notice had been given him. Plaintiff's troupe was composed of children, who required to be licensed before they could appear on the stage, and eight days' notice must be given according to Act of Parliament before application could be made to a bench of magistrates for a license.

Mr. Nicholson: Nobody knows better than the plaintiff that he is not bound to give the full eight days' notice.

Mr. Dwyer: My client says he has always had to give that notice.

His Honour: All magistrates are not as genial perhaps as they are in Dewsbury. Plaintiff then gave evidence.

Mr. Nicholson: When defendant rang you up on June 24 did he suggest that you should go to Skelmanthorpe on June 28, instead of Mirfield, and to Mirfield the week after?—No, but he suggested something to my wife. How could I give eight days' notice of application for a license at Skelmanthorpe on June 25 if the engagement was to take place on the 28th?

Did Mr. Shayler offer you Hemsworth for July 5?—Yes, on June 28, at 2.30.

Mr. King said in June, 1915, he was part proprietor of Skelmanthorpe People's Palace, and also of the Mirfield Town Hall Show. On June 22 he entered into a contract to sell the house at Skelmanthorpe, and for some reason the contract was not completed on July 5. A dissolution of partnership of the Skelmanthorpe business took place on July 5. On June 23 he sent notice to Mr. Kane cancelling the engagement for July 5, and he made an offer

to reverse the engagements at Mirfield and Skelmanthorpe, so that the Kino Royal Juveniles might perform at Skelmanthorpe on June 28.

His Honour: The Statute says that eight days' notice must be given before application is made for a license, and I cannot allow any mitigation of damages because plaintiff did not assume he could get a license in less than eight days. I cannot say that he was negligent because he took the Act of Parliament to mean what it said. I must give judgment for the plaintiff for the amount claimed, with costs.

FOSS V. ELSON.—ALLEGED BREACH OF AGREEMENT.

In the King's Bench, before Mr. Justice Ridley and a special jury, the hearing was begun of an action in which Kenelm Frederick Foss claimed damages for alleged breach of contract against Robert Elson, author of *Account Rendered*.

Mr. E. Lunge appeared for the plaintiff; and Mr. Marshall Hall, K.C., and Mr. McCardie for the defendant.

Mr. Lunge said that the action arose out of a dispute between an author and a producer of plays. The plaintiff and the defendant agreed on a theatrical enterprise. Both were to provide money, and the plaintiff claimed that the defendant had not performed his obligation to provide £500. The plaintiff was engaged, on the introduction of Mr. Granville Barker, as producer at the Repertory, Glasgow. He then went into management on his own account, and produced *Magic at the Little Theatre*. That was an artistic but not a financial success. The defendant, a retired manufacturer of velveteens in Manchester, had written a play, *Account Rendered*. The plaintiff was then much impressed with *Account Rendered*. On April 9, 1914, an agreement was made that a syndicate formed by the plaintiff should produce the play, and that the paid-up capital was to be £1,700, £500 of which was to be provided by the defendant. There were twelve or thirteen characters, and the plaintiff cast Mr. James Carew for the principal part. The defendant thought that Mr. Carew had too robust and pronounced a personality for the part. He thought that Mr. Carew was more suited to be a villain than the Leader of the Opposition in the play.

Mr. Justice Ridley: How are details of the production material?

Mr. Lunge said that they arose out of the defendant's pleadings. The pleadings stated that:—"A female character was provided, with a dress in which the lower part consisted of trousers, with a kilt reaching only to her knee." That was afterwards lengthened four inches. "One of the hats was trimmed with carrots, turnips, and other vegetables." It had been agreed that the piece must be produced originally but cheaply. The wife of the Prime Minister and her friends had to be provided with morning and evening gowns for £100, and the drawing-room had to be furnished for the same sum. The decorations were to be Futurist—wild arrangements of colour and costume, for the play was intended to be a satire on modern West End life. On April 24, the day of the production, the parties met and signed an agreement. The defendant then put his hand in his pocket for his cheque book to pay the £500, but, finding that he had not the cheque book, he promised to send the money next morning. Great ill-luck attended the production. The scenery was not received until just before the curtain was due to rise. The curtain was fifty minutes late in rising, and that, no doubt, irritated the

critics, whose opinions were very adverse to the piece. The plaintiff had written a "foreword" which the defendant did not like, but finally agreed to; the critics were certainly very rude about it.

Mr. Justice Ridley asked what was the point of the case.

Mr. Marshall Hall said that it was whether it was a condition precedent to the defendant's paying £500 that the plaintiff should provide £1,200.

Mr. Lunge said that they had provided it and spent it. Had it not been for Lord Willoughby de Broke, who guaranteed £300, the plaintiff would have been unable to pay salaries, owing to the defendant's default.

Mr. Foss bore out this statement. He said defendant saw all the dresses at two dress rehearsals; he did not disapprove of them, but was amused. He (the witness) had never heard any suggestion from the defendant that he was not complying with his contract until three days after the failure of the play. He (the witness) had provided £1,250. All was spent except £12.

In cross-examination by Mr. Marshall Hall, the witness said that on April 5 he had written to the defendant:—"I have now on the table £1,200. With your £500 that is £1,700, and you admit £1,500 is enough to produce your play."

The witness, continuing, said that by his letter in reply the defendant made the agreement, one condition being, "The capital to be paid up in cash, i.e., £1,200 besides my £500." The "foreword" undoubtedly put the critics' backs up. He was sorry for it now. The things that irritated the public were the hideous dresses, the parrot wallpaper, and bad scenery.

The hearing was continued on October 15, and evidence for plaintiff was concluded.

Mr. McCardie, opening the defence, admitted that things went wrong with the production of the play, but submitted that that was the fault of the plaintiff, who was responsible for the production, and not of his client. In a foreword to the play, Mr. Foss in effect said to the critics, who pulled the strings and could make or mar a play, that they must sit and learn a lesson in theatrical management from—Mr. Foss.

Defendant, giving evidence, said the original intention was that he should put £500 into the venture and Mr. Foss £2,000, and naturally, being a Manchester man, to whom a sovereign was a sovereign, he wanted to see plaintiff's £2,000 before he put his own £500 down. Plaintiff suggested that he should be paid £20 a week as manager, but £10 was agreed upon. Plaintiff also said he was going to raise a syndicate, and was in touch with Lord Willoughby de Broke, who would "back him to any extent." Subsequently plaintiff said £2,500 was too much to lay out on a play for so small a theatre, and suggested that he should find £1,500 instead of £2,000. He had brilliant ideas, which they discussed for four hours on one occasion, and was enthusiastic about the play being produced in good but simple style. Witness did not quite understand what was meant by that until plaintiff used the word "futurist," and to that he objected. He thought the idea was to make the play extremely simple. Eventually plaintiff said he had secured £1,200 and put it in the bank, and witness accordingly transferred his £500 to his London bank.

Regarding the production, defendant said the dresses were most unsuitable, and the ladies complained bitterly. He also objected to the Persian trousers for one lady.

The hearing was concluded on October 18.

The jury returned a verdict for the defendant.

dant, and judgment was entered accordingly, with costs. It had been agreed between the parties in the course of the hearing that a counterclaim by the defendant should be struck out, without costs, and an order to that effect was also made.

KALISKY v. EMPIRE (SHOREDITCH) SYNDICATE, LIMITED.

In the Shoreditch County Court before his Honour Judge Cluer, Mr. Jack Kalisky, a sack merchant, of 304-306, Cable Street, E., sued the Empire (Shoreditch) Syndicate, Limited, to recover £60, being £50 for damages for an assault committed at the Shoreditch Empire, and £10 for the loss of a gold watch. Plaintiff alleged that he was brutally kicked in the stomach and punched in the face by the attendants when he was being unlawfully ejected.

In giving judgment, Judge Cluer said the plaintiff did not identify anyone who had assaulted him, but it was clear he was ejected. What it really came to was that he was hustled out by someone, and that entitled him to damages if he had been conducting himself, and the evidence was clear in his mind that such was the case. All the assault the defendants were guilty of was hustling this man and ejecting him. Whoever turned him out had no right to. He should award the plaintiff £10 damages for assault in being wrongfully ejected from the theatre, at a time when a crowd wrongfully and brutally assaulted him. He could not find that the attendants' actions had anything to do with the lost watch. Judge Cluer accordingly entered judgment for £10 and costs, refusing counsel's application for costs on the higher scale.

NORRIS v. GREAT CENTRAL RAILWAY.

In the King's Bench Division (Divisional Court), Mr. Justice Avory and Mr. Justice Lush heard the appeal of the Great Central Railway Company against the decision given by his Honour Sir W. Lucius Seale in the Marylebone County Court on June 18 in the action brought by Ernest Norris against the railway company for compensation for certain theatrical properties.

Mr. Norris, while on tour with *The Walls of Jericho*, was due to leave Rotherham, after a week's stay there, at 12.40 midnight on November 14, 1914, for Scarborough, where he was to open on the 16th. The stage carpenter loaded the scenery in trucks provided by the defendant company in time for despatch, and as he left he directed a porter to "sheet" the wagons to prevent their being damaged by rain. On its arrival at Scarborough on the Monday morning the whole was found to be soaked with rain, and parts of the property were found all along the line. Plaintiff admitted that the property had been sent under a special contract, which exonerated the company from any liability in the event of damage, except in the case of "wilful misconduct" on the part of their employees. Plaintiff contended that the damage was due to "wilful misconduct." The jury found a verdict for the plaintiff for £15, and judgment was entered accordingly. Against this the company now appealed.

In delivering judgment, Mr. Justice Avory, after reviewing the evidence, said the whole evidence appeared to him to be consistent with an ordinary case of negligence on the part of the servants of the railway company, and certainly it was not inconsistent with the absence of wilful misconduct. If it was not inconsistent with the absence of wilful

misconduct, then he thought the plaintiff had not made out any case, and in his opinion judgment ought to have been entered by the county court judge for the defendant.

Mr. Justice Lush said: It seems to me reasonably clear that the plaintiff did not give and did not call any evidence which would have warranted a jury in saying that the damage was caused by wilful misconduct. There was no evidence at all upon his case. It seems to me, of any intentional wrong conduct on the part of the servants of the railway company. There was no evidence of "reckless indifference" or "acts with reckless carelessness, not caring what the results of his carelessness may be."

The learned county court judge no doubt took the view that he indicates in his summing-up—namely, that if this scenery was not sheeted that was in itself some evidence of wilful misconduct; and therefore ruled, in that view, that there was evidence for the jury. With great respect, I do not agree with the view expressed in the summing-up. I do not see, if that summing-up is correct, that it ever can be really necessary to do more than prove negligence, which obviously is insufficient. Then the defendants elected to call evidence; and, of course, in doing that, they took the risk of supplying evidence (which, as I say, was wanting in the plaintiff's case) of wilful misconduct. Now, is there any evidence, taking that given by the defendants' witnesses, of wilful misconduct? Again, I fail to see any. Mr. Grimwood Mears says that because the porter said that he did not sheet the trucks (he said, of course, he had a great many of these jobs to do, and could not recollect one particular case more than others) that was itself evidence, not only that he did not, but that he intentionally and wilfully was guilty of wrong conduct in not doing it. It seems to me that the porter's evidence is no evidence of wilful misconduct. Looking at the case as a whole, I think it is a case simply of carelessness—it may be gross; it may be what one may call ordinary carelessness—but the evidence for the plaintiff and the evidence for the defendants, in my opinion, make no case whatever of anything beyond carelessness on the part of the company's servants. It is quite obvious, as I say, that that is not sufficient.

That being so, not only do I think that the direction was wrong, but I think that there was no evidence at all of anything beyond carelessness. There was no evidence of that wilful misconduct which the plaintiff had to prove in order to make out a case under this contract. That being so, I agree that judgment must be entered for the defendants.

[For report of trial in the County Court see June 18.]

NOVEMBER.

BARNES v. ATTACK.—ALLEGED MALICIOUS PROSECUTION.

The hearing was concluded at Westminster County Court before his Honour Judge

3 Woodfall and a jury of the case in which George Barnes claimed damages for alleged malicious prosecution from W. Joseph Attack, of the Palace Theatre, Ramsgate.

Mr. Hartley, for the plaintiff, said at the last hearing that a contract was entered into between plaintiff and defendant in May, 1914, whereby plaintiff was to produce a pantomime at defendant's theatre. Defendant refused to accede to a second request of plaintiff for a second loan, and the pantomime was not produced. Plaintiff was subsequently arrested on

a charge of obtaining £75, the amount of the first loan, by false pretences. He made no appearances at the Police Court, and on February 16 the case was tried at the Kent Assizes. The judge stopped the case and plaintiff was acquitted. Counsel submitted that Barnes could have produced the pantomime if he had the money. He had laid out a lot of money and made several arrangements in connection with scenery, artists, printing, etc.

Barnes, in the witness-box, contended that the only reason the pantomime was not produced was because Attack did not send the money to a costumer for the dresses in conformity with an agreement. The prosecution had made a great deal of difference to him. He gave several items he had paid, including fees for a rehearsal-room in London. He admitted that under the agreement he was to bear the expenses of the production. He had laid out £100 on a speciality turn.

Evidence was given of plaintiff renting a rehearsal theatre and of rehearsals taking place several times during the week before the production was due.

Defendant said he saw Barnes on December 16, and he understood that plaintiff had all secure. It was arranged that he should have defendant's theatre for rehearsals for a week before the production was due, and the company was expected at Ramsgate on December 19. Witness sent money for the scenery. He began to doubt the honesty of Barnes, and on December 26 saw Detective-Sergeant Duff and explained matters. Later, he received information from the detective before he got the warrant. He consulted a solicitor on Duff's advice. In cross-examination, witness said he thought plaintiff had made final arrangements. After December 25 he made no inquiries concerning Barnes. He did not know that plaintiff had offered to give a variety show on the Saturday and open the pantomime on the Monday.

Detective-Sergeant Duff said that, in consequence of the complaint he received from Mr. Attack, he made inquiries concerning plaintiff. He received confidential police reports, and told Mr. Attack that plaintiff's character was not satisfactory, and advised him to make an application to the magistrate.

His Honour said there was no doubt plaintiff had suffered grievously, but the question was whether the defendant, by his conduct, had placed himself in such a position that he ought to compensate Barnes.

The jury found that defendant's action was not unreasonable, and returned a verdict for defendant.

Judgment was entered accordingly, with costs.

ELINOR GLYN v. WESTERN FEATURE FILM CO. AND G. BLACK—ALLEGED KINEMATOGRAPHIC INFRINGEMENT OF NOVEL.

In the Chancery Division, before Mr. Justice Younger, Mrs. Elinor Glyn, the author of and owner of the copyright in "Three Weeks," brought an action against the defendants for an injunction restraining the defendants from making or authorising the public exhibition of cinematograph films under the title of Pimple's Three Weeks (without the option).

The defendants pleaded that their film Pimple's Three Weeks (without the option) was an original dramatic work within the meaning of the Copyright Act, 1911, and that they were entitled to use their film.

The action against the defendant George Black was settled before the case came into Court.

Mr. Clauson, K.C., and Mr. E. J. Magillivray, who appeared for the plaintiff, said that Mrs. Elinor Glyn had authorised certain persons to prepare cinematograph films of her work. The defendants had prepared and produced their film Pimple's Three Weeks (without the option) and described it as being produced "with apologies to Elinor Glyn." The comedian Pimple took the principal lady's part, and the whole film was a broad burlesque of the plaintiff's work. There was no doubt that the scenario of the defendants' film had been taken from the plaintiff's book; the plaintiff's copyright had been infringed, and she was entitled to the injunction asked for.

It was explained by Mr. Clauson that, apart from the burlesque film of which plaintiff complained, there was an authorised film of "Three Weeks."

Mr. Henry Terrell, K.C. (with him Mr. Hartree) admitted that the idea of burlesquing was suggested by the authorised film, but he contended that copyright in a serious work could not preclude anybody from caricaturing it.

Counsel said the point had never been decided, and he contended that it could not be suggested that the caricatures in *Punch* were an infringement of the pictures in the Royal Academy.

Mr. Terrell said the synopsis of the two films were entirely different. In the authorised version there was a princess reclining on a tiger skin, while in defendants' film the princess was "Pimple."

Mr. Clauson: In any case the tiger skin is mine.

Mr. Terrell: But mine is a lion's skin.

Mr. Clauson: In both films there is a debauched foreign potentate.

His Lordship: How is it known that the defendants' king was a debauchee?

Mr. Clauson: The film clearly shows that he is addicted to the use of alcohol in excessive quantities.

Mr. Terrell, proceeding, said plaintiff's film showed a scene in a Swiss café, but defendants' scene was laid at a Lockhart's restaurant, where the princess and costers drank mugs of coffee and ate "doorsteps" together, and there was a comic waiter.

Mr. Clauson read a synopsis of the Pimple's Three Weeks film.

His Lordship asked if it was not more like a libel than an infringement of copyright.

Mr. Clauson: Both.

His Lordship said if anybody who read this book was induced by the title of defendants' film to go and see the show it was a question whether he would not be entitled to get his money back.

Mr. Terrell said there was no intention by defendants to infringe any copyright plaintiff might have. Her book was a serious work, their film was a screaming farce. If plaintiff's contention could be upheld, then there could never be any criticism by way of caricature or burlesque.

Mr. Hartree, for the defendant company, said that the question was one of great importance—namely, whether a *bond-fide* burlesque which, to some extent, adopted the plot or style of an original work was an infringement of copyright. There was no authority upon the point. There had been burlesques from the days of Aristophanes down to the present day, and it could not be denied that sometimes burlesques had much greater merit than the original works upon which they were founded. In a burlesque there was independent originality, and so it became a new work. There was no infringement of the copyright in a serious work where the other work produced a different kind of pleasure and was

in no way competitive. Counsel referred to the burlesque which "intelligent people" were so fond of, and suggested that it would be casting an inconceivable burden upon the Court to ask it to stop them. His lordship would remember the very successful Potted Plays of the late Mr. Pellissier.

With regard to the alleged similarity of the film and the novel, Mr. Hartree said that the latter was described as the awakening of a woman's soul and the method by which it was awakened. This could not be reproduced on a film. The novel had a hero, to whom the burlesque paid very little attention.

The case was also before the court on November 8, when, after further argument, his lordship said he would take time to consider his decision. This he delivered on December 21 to the following effect:—

His lordship said the action was brought for alleged infringement of plaintiff's statutory copyright in her novel; for damages and an account of defendants' profits in respect of the representations on the film and sales of the film; and for delivery to plaintiff of the offending films still in the possession of defendants. In the course of the trial the action against the defendant Black was settled, and the company, who assumed full responsibility, alone remained as defendants.

Plaintiff was the authoress of "Three Weeks," first published in 1907. From the point of notoriety the novel was fortunate enough to be condemned almost unanimously by the critics, and to be banned by all the libraries. In consequence of this, no doubt, it had enjoyed a popularity denied to less daring works, and had reached a sale in this country and America in numerous editions, expensive and cheap, of far over a million copies.

It was said to be an episode in a young Englishman's life, with no real beginning or end; but the episode absorbed only 160 pages out of 519. The rest was taken up with a description of the young man's life and surroundings before the episode commenced, and with the permanent influence upon his character and career which the authoress was pleased to attribute to the experience he went through. The episode itself was a chance meeting at a Lucerne hotel between a beautiful lady of uncertain age and mysterious origin and the young Englishman, then sent on the grand tour to cure him of an unsuitable attachment at home. The meeting developed into a liaison which lasted three weeks, after which the lady returned into the shadow from which she had emerged to a place where was at the time the queen.

Having given birth to a son of which the Englishman was the father, she was murdered by her husband, a dissolute king, who in turn was assassinated by a faithful attendant of the queen. The child, the image of his hand-some father, was left to succeed to the throne. In its essence the so-called episode was as commonplace as could well be conceived. If it was distinct at all from innumerable anticipations in erotic literature, it was in the auxiliaries. Mystery surrounded the lady. Even in the Swiss country hotel, but notably at Venice, she was pervaded by a luxury as sybaritic as it was incongruous. No wine could pass her lips which was not deepest red or deepest gold. The fruit she ate had to be unseasoned in order that it might be fabulously expensive. Although attended only by an ordinary, dignified male servant, she apparently carried about with her baggage sufficient to fill an ordinary train.

It was no ordinary achievement for her dignified attendant in the space of a week-end to go from Lucerne to Venice, engage a palace on the Grand Canal, with the essential convenience of a side door, and equipped with a

retinue of Italian servants, in time to receive the lady on the following Monday travelling from Lucerne with all her baggage, and apparently quite unaccompanied. These exaggerated incidents were, of course, quite absurd enough to be destitute of novelty in literature of the kind.

Defendants' film, entitled *Three Weeks*, with an Option, was vulgar to an almost inconceivable degree. It was designed to suit Pimple, whose task was to portray females of hideous mien. The lady he depicted held the centre of the stage throughout, and dominated the film to the almost entire exclusion of the young man. The previous history and subsequent career of the young man, of which so much was made in the novel, had no place in the film. On the other hand, the lady's previous home experiences, which were entirely absent from the novel, monopolised a great part of the film. The meeting in the novel amid extravagant surroundings and luxuries became a meeting in the film between Pimple and a young man at a Lockhart coffee-house.

The great bulk of the film (his Lordship continued) is taken up with happenings which have no counterpart in the novel, and a great part of the novel is taken up with other incidents which have no counterpart on the film. On the whole, after a careful consideration of both and after the opportunity which was afforded me of seeing a representation of the film, I have arrived at the conclusion of fact that the film does not constitute any infringement of the plaintiff's copyright in the novel. Of course, no part of the letterpress is reproduced, and so far as there is any similarity of incidents those of the film are so altered, both in effect and feeling and surroundings, as to reproduce no element in any episode described in the novel for which the plaintiff can, as I think, claim any monopoly right at all.

This view of the case makes it unnecessary that I should do more than refer in passing to the important point raised by the defendants that their film is a mere burlesque of the plaintiff's novel and that a genuine burlesque of a serious work constitutes no infringement of copyright, although it may, under certain conditions, justify an action in the nature of slander of goods. Making all allowance for the fact that before the Act of 1911 literary copyright did not include the acting right, it is certainly remarkable that no case can be found in the books in which a burlesque even of a play has been treated as an infringement of copyright, although burlesque, frequently more distinguished than the thing burlesqued, is as old as Aristophanes, to take Mr. Hartree's example. It may be that so far as the English law is concerned one reason for this striking state of things is that the older cases insist upon the necessity for establishing that the alleged piracy is calculated to prejudice the sale or diminish the profits or supersede the objects of the original work, whereas it is well known that a burlesque is usually the best possible advertisement of the original and has often made famous a work which would otherwise have remained in obscurity.

More probably, however, the reason is to be found involved in such observations as those of Lord Lindley in *Hawfstaengl v. Empire Palace* ([1894] 3 Ch., 109, at p. 128) or in such a decision as that of the Court of Appeal in *Francis, Day, and Hunter v. Feldman and Co.* ([1914] 2 Ch., 728), or in the principle that no infringement of a plaintiff's rights takes place where a defendant has bestowed such mental labour upon what he has taken and has subjected it to such a revision and alteration as to produce an original result.

The same principle is illustrated in the

law of designs by such cases as *Thom v. Syddall* (25 L.T., 15) and *Barron v. Lomas* (28 W.R., 973), and if in considering whether such a literary work as a novel has been infringed by such a thing as a cinematograph film the true inquiry is, as I think it must be, whether, keeping in view the idea and general effect created by a perusal of the novel, there is such a degree of similarity as would lead one to say that the film is a reproduction of the novel or of a substantial part of it, then, in my opinion, the answer in the present case must be in the negative. If, therefore, it were necessary for me to express an opinion upon this aspect of the case I should decide that on this ground also the plaintiff fails.

But there is another and, from the public point of view, a much more important aspect of this case, which, in my judgment, entirely debars the plaintiff from obtaining any relief in this court. The episode described in the plaintiff's novel which she alleges has been pirated by the defendants is in my opinion grossly immoral, both in its essence, in its treatment, and in its tendency. Stripped of its trappings, which are mere accident, it is nothing more nor less than a sensual, adulterous intrigue. And it is not as if the plaintiff in her account of it were content to excuse or palliate the conduct described. She is not even satisfied with justifying it. She has stooped to glorify the liaison both in its inception, its progress, and its results, and she has not hesitated to garnish it with meretricious incident at every turn. Now, it is clear that copyright cannot exist in a work of a tendency so grossly immoral as this; a work which, apart from its other objectionable features, advocates free love and justifies adultery where the marriage tie has become merely irksome. It may well be that the Court in this matter is now less strict than it was in the days of Lord Eldon, but the present is not a case in which, in the public interest, it ought, as it seems to me, to be at all anxious to relax its principles.

To a book of such a cruelly destructive tendency no protection will be extended by a Court of Equity. It rests with others to determine whether such a work ought not to be altogether suppressed.

His Lordship then referred to the film and said: It is indescribably vulgar, but vulgarity is merely a question of taste, and with that I have no concern. There are, however, in it isolated incidents and movements which, in my judgment, are more than vulgar and are indecently offensive. The presence of these incidents in the film, in my opinion, disentitles it in its present form to protection in this Court, and would preclude the defendants, as the owners of the film, from maintaining any action for infringing it.

In ordinary circumstances this is an action which would be dismissed with costs, but this is a case in which the court owes it to its own respect to render no assistance whatever to either of the parties in respect of the subject of their litigation, and therefore I feel it is my duty, while dismissing the action, to leave both of the parties to it to bear their own costs.

Solicitors.—Messrs. Field Roscoe, and Co., Messrs. Bower, Cotton, and Bower; Messrs. Snow, Fox, and Higginson, agents for Messrs. William Bell and Sons, Sunderland.

VESTA VICTORIA v. MOSS EMPIRES, LTD. —TRANSFER OF DATES.—NEW TRIAL ORDERED.

In the Court of Appeal, Lords Justices Swinfen Eady, Phillimore, and Pickford heard the defendants' appeal in the case of

8 *"Victoria v. Moss Empires, Limited."*
The plaintiff, Miss Vesta Victoria, occupied a seat in court.

Mr. Holman Gregory, K.C., and Mr. Storrey Deans (instructed by R. M. Dix) were for appellants, and respondent was represented by Mr. Gibbons, K.C., and Mr. Palmer (instructed by Willred L. Dolly).

It was explained by Mr. Gregory that on July 18, 1911, an agreement was entered into by which Miss Vesta Victoria contracted to perform at certain of appellants' halls in 1914 at a weekly salary of £140. By two other agreements, dated March 20 and July 19, 1912, she contracted to appear at the Empire, Nottingham, on specified dates in 1915. Under the 1911 agreement she was due to perform at the Empire, Stratford (London), on December 8, 1914. Appellants alleged that in breach of a term of the contract that she should attend a rehearsal on the first day of the week in which she was to perform she failed to put in an appearance, and they claimed that in consequence they were entitled to repudiate the contract altogether.

Respondent maintained that they had no such right, and said that under the agreement appellants were bound to give her notice to attend the rehearsal, and that she had not received notice. Appellants set up usage, contending that advertisement in professional papers was sufficient notice, and that such a notice had appeared. The jury found against appellants on that point and gave a verdict for Miss Victoria for £1,600. There was no appeal by appellants with regard to that matter.

The present appeal had reference to the point whether Moss Empires, Limited, were bound to permit Miss Victoria to perform on certain dates in 1915 under the two agreements of 1912. The facts were that after the dispute had arisen with regard to matters under the 1911 agreement, respondent gave two months' notice of the transfer of a number of dates she had agreed to perform in 1915, claiming that she had a right to make such transfer, and was entitled to perform on the dates she transferred to. Appellants contended that she had no right to transfer, but that, by custom, she must give two months' notice of her intention, and that they must agree to the transfer. The jury found against appellants on that point, declaring that there was no such custom, and awarded £1,330 damages for breach of contract.

Counsel now submitted that whether there was such a custom as that claimed or not, the right to fix the dates was in appellants, and not in respondent, because their arrangements had necessarily to be made a long time in advance, and, having fixed upon a "star" for a certain date, they built up their programme round him or her. The question was left to the jury whether appellants were ready and willing to give their dates, and the jury found against them. He submitted that the finding was wrong, and that there had been misdirection by the judge.

Lord Justice Swinfen Eady, delivering judgment, said appellants set up that where there was no special provision for transfer of dates, the custom was for the artist to submit her engagement book showing the whole of her future engagements, and that they had a right to select the dates. The jury found there was no such custom, so it was necessary to construe the contract. The contract itself was voluminous and carefully framed, but there was a clause added in the margin as follows:—

It is understood and agreed by all parties concerned that the dates mentioned in this contract may be transferred by Vesta Victoria provided two months' notice is given. Other dates to be given in lieu.

This clause did not say to whom the dates were to be given. A similar marginal clause in the other contract ran:

The dates in this contract to be transferred

to others in lieu of them providing two clear months' notice is given by the artist's manager.

That, said the Lord Justice, was still more vague. It was said to be impracticable for either side definitely to fix a date except by arrangement with the other side. The artist could not fix the date because the programme at the particular hall concerned might have been filled up. It was argued, further, that the financial success of the undertaking must depend upon proper financial arrangements being made—a manager possibly could not afford to have two highly paid "stars" in one programme. Further, the artist might have performed a short time before in the same area, and under some restrictive covenant not to appear in it again within a specified time. Moreover, the artist said it was impossible for the management to dictate because their dates might conflict with her arrangements. All these rival points had to be considered in construing the contract.

Clause 8 was a carefully framed clause, and set out that if an artist was ill or unable to perform it was at the option of the management to determine the engagement or postpone it subject to arrangement with the artist, who was to furnish the management with a list of vacant dates—not his or her engagement book. Therefore, neither side without concurrence of the other could fix a date. It was a contract that the artist had a right to transfer dates, but that the new dates were to be fixed by mutual agreement, each party agreeing to act reasonably in fixing them. Neither side had an absolute right to fix dates. Whether conduct in this case had been reasonable or not was not a question for the jury at all—it was a hypothetical question, and they had not the materials before them on which to frame an answer. It was in consequence of the answer they gave to that question that the judge did not construe the contract. For these reasons the trial was not satisfactory, therefore the verdict for the £1,330 could not stand, and must be set aside, and a new trial be ordered, regard being had at the trial to the construction of the contract.

The other Lords Justices concurred, and a new trial was directed.

[For report of original trial, see THE STAGE Year Book, 1915, pages 177-181.]

DAY v. DILLON (LLOYD).—CLAIM FOR COMMISSION.

Miss Marie Lloyd was the defendant in an action in the King's Bench Division before Justice Bray. The hearing was commenced with a common jury. The plaintiff, Mr. Harry Day, trading as Day's Variety Agency, Arundel Street, Strand, alleged that certain sums were due from Miss Marie Lloyd in respect of commission for engagements which had been booked for various provincial variety houses. The defence was a denial of liability.

Mr. Martin O'Connor, for the plaintiff, stated that seven or eight years ago the plaintiff was approached by the defendant, and asked to act as her agent. The proposition was a profitable one, for Miss Marie Lloyd was not only a well-known artist, but was probably the cleverest performer on the music hall stage. The plaintiff was to receive 5 per cent. commission instead of 10 per cent. paid by minor artists. The plaintiff informed the defendant that she would have to keep the engagements, and that she must appear except in cases of certified illness, otherwise she would be liable to the music hall managers. The defendant was

punctual for a time in attending to her engagements, but in course of time she became less punctual and businesslike. Although she received the engagement contract from the plaintiff and the counter-part signed by him, she failed to sign the commission notes. In 1913 the defendant changed her agent. The new agent saw the booking manager of the Boscombe, Portsmouth, and Southampton music halls. The defendant would not fill these engagements, and they were cancelled in 1913. Counsel proceeded to deal with a dispute respecting an engagement for the Hippodrome, Margate, and he also mentioned other engagements at Newcastle, Cardiff, Swansea, Edinburgh, and Hull.

Mr. McCall, K.C., said it appeared to be more a question for his lordship than for the jury. It would be extremely difficult to put the whole of the documents before the jury.

The jury were then discharged.

At a later stage Mr. McCall, K.C., said that it would save his lordship's time, and probably avoid some question far from clear which might have to be dealt with elsewhere, if his lordship would see the parties for a few minutes.

Miss Marie Lloyd, who sat at the solicitors' table, indignantly denied to her friends the allegation that she had failed to keep her engagements. In proof of her assertion she handed to the Press two medical certificates.

After the consultation Mr. Justice Bray said that as far as he understood the matter £24 had been paid since the action was started. As regards the last three engagements judgment had been agreed for £19. As regards the others there was to be an undertaking by Miss Marie Lloyd to pay on the postponed dates. The only remaining question was as to whether he should give a certificate for High Court costs, and this he would do. Judgment was entered in accordance with these terms.

GRIMSBY PALACE THEATRE AND BUFFET COMPANY, LIMITED v. MERSON—BREACH OF CONTRACT.

Mr. William Thompson, who was sued in his professional name of Billy Merson, was the defendant to an action heard by Mr. Justice Darling and a special jury in the King's Bench Division, when he was sued by the Grimsby Palace Theatre, Limited, for alleged breach of contract.

Mr. Herbert Smith (for the plaintiffs) said that the comedian entered into a contract some years ago to appear at their hall at Grimsby on various future dates, but on two occasions he made excuses which, counsel submitted, would not be regarded as sufficient in law. When the contract was made Billy Merson was not nearly so well known as now, and the weekly salaries fixed ranged from £16 in 1909 to £25 in 1912. By August, 1910, however, he was making £120 a week, and apparently came to the conclusion (said counsel) that he would have been wiser not to have entered into the Grimsby contract. He seemed to have tried in various ways to evade it. In August, 1910, he saw the directors, who agreed to increase his rate of remuneration by about £10, and to the substitution of various dates for those fixed. In February, 1911, after playing in Glasgow in pantomime, Billy Merson, continued counsel, sent a doctor's certificate that he could not appear at Grimsby, but it now seemed that he had also arranged to appear at Portsmouth when he should have been at Grimsby. His fee at Portsmouth would have been £85 a week. Being rather "fed up" with the whole

thing, the company sent him a rather strong telegram, and received a reply that "there must be some mistake as Portsmouth has been booked for two years." As a matter of fact, Grimsby had been fixed even earlier, and subsequently the comedian said that his man had sent the wire in ignorance, and he had got rid of him. With reference to the substitution of dates, Mr. Smith said that Billy Merson had offered to appear in 1917 or 1918, but anybody might be dead or at the front before then.

Replying to the judge, Mr. Smith said that two weeks were in dispute. In regard to the first (in February, 1911), Billy Merson's defence was that he was too ill to appear—and he did not, in fact, appear at Portsmouth—and with reference to the second date, he said that the plaintiffs released him on condition that he should give them a week at some future date.

Evidence as to the circumstances in which the engagements were made and altered was given by Mr. F. W. Walford, the manager of the plaintiff company.

Major Crosby, the managing director of the Grimsby Palace theatre, said that they could not think of giving the defendant a substituted date so far distant as 1917 or 1918.

Mr. Lewis Thomas, addressing the jury, said that it was suggested that the defendant broke a contract under which he was earning £30 a week because he had obtained another at £80. But at that time the defendant was offering a future date in substitution when he, a rising artist, would be earning at the rate of hundreds of pounds a week. He had always been willing to give a date which did not force him to break another contract, and the plaintiffs could have had his services for 1917. At the present time the defendant had bookings up to 1924. It was an implied term of every contract for personal services that the person engaged should only perform if he was in a fit state of health. It was by mere accident that in February, 1913, the defendant was booked both for Grimsby and Portsmouth. But at that time he was unable to perform anywhere, for during that week he had fourteen teeth extracted.

Mr. Merson, in the witness-box, stated that while he was playing in pantomime at Glasgow in 1912-13 his condition of health was very poor. He managed, however, to keep on to the end of the run. He explained that the pantomime in which he was engaged at Glasgow was *The House that Jack Built*, and he played the principal part of Sammy the Handy Man. The run of the pantomime would be affected considerably if the principal comedian had to stay away, and in this case witness kept on the performance for the sake of the large number of people who were engaged at the theatre. Defendant stated that at the date when he should have appeared at Grimsby he was in the hands of the dentist.

In cross-examination, Mr. Merson admitted that when he obtained his Grimsby contract he was not very well known.

Attention was drawn by his Lordship to a letter written by Mr. Merson to plaintiffs, in which he denied that he was engaged at Portsmouth for the same week.

In re-examination, witness stated that in addition to being ill he was worried over the discovery that he had been twice booked for the same week.

Medical evidence was given to show that defendant's health would not permit him to perform at Grimsby in 1913.

The jury returned a verdict for plaintiffs in the case of the first contract, and agreed damages to the amount of £50 were awarded.

Judgment was entered accordingly.

[For report of original trial see THE STAGE Year-Book, 1915, p. 159; for report of Appeal see this book, February 11.]

GARDOM V. CARLTON—SALARY CLAIMED FOR NIGHTS OUT.

In the Brentford County Court Victor Gardom and Guy Desmond, actors, were the 24 plaintiffs in an action against Stanley Carlton, of Earlham Lodge, St. Margarets, manager, for £4 joint salary alleged to be due.

Mr. Lever (instructed by Messrs. Woodham-Smith and Borradaile), counsel for the plaintiffs, said that in August, 1914, defendant engaged the plaintiffs to perform and travel in a piece called *A Fight to a Finish*. "The piece finished a long time ago, but the fight appears to be still going on," counsel humorously remarked, "so that the title is rather a misnomer!" An agreement was entered into, dated August 10, 1914, under which defendant agreed to engage the plaintiffs at a salary of £4 joint per week, the engagement to commence on August 31. The most important clause in the agreement from the point of view of the case was as follows:—

No salary shall be paid for any occasion when the artist does not perform, whatever the cause of such non-performance.

There were other clauses, among them being one providing that the engagement might be terminated by two weeks' notice, while there were a number of rules, of which the most important were (10), which gave the manager power to cancel the agreement and instantly dismiss anybody engaged by him for certain misbehaviour, and (14) to the effect that in the event of a breach of the conditions by an artist the agreement might be determined. The rehearsals began on August 22, and took place at the King's, Hammersmith. They went through to the end of the following week, and on August 31 the piece opened at that theatre. The play was not a success, or the audiences were poor, and on the Tuesday there was a threat to close down, but it was not carried out. On Sunday, September 6, the company travelled to Wolverhampton to open at the Grand. On the evening of Monday, September 7, a fortnight's notice to determine the agreement was given by Mr. Cownie, defendant's stage manager, who produced a letter from the defendant authorising him to take that course. He gave the whole company fourteen days' notice. They played, however, on the 7th, 8th, and 9th at Wolverhampton, and on the 10th defendant called the company together and told them that he would shut down and that there were to be no more performances. The next day the company remained at Wolverhampton, and he told them that he would not be able to pay them for the three nights they had acted until the following Friday. The company remained till Friday. The defendant had then reconsidered the position. There was an engagement open for Mansfield for the following week, at which the company were expected to perform. The old arrangement having been determined on the Friday, there was a fresh arrangement, and it was arranged that the company should go on and perform at Mansfield. If they would do that defendant promised to pay them for the Mansfield week and also for the three days on which they had not performed at Wolverhampton.

This was agreed to, and the company went to Mansfield. They were paid for the Mansfield week, and when defendant was asked about the three nights on which they did not perform at Wolverhampton, defendant said he could not pay them then, but would do so on the 29th, or the day afterwards, when he got his dividends in. After the 29th plaintiff, and, he believed, other members of the company, wrote to defendant, and correspondence en-

sued. Defendant replied: "What do you mean by writing to me for money? You received your full salary for all the work done for me. I do not, neither does any theatrical manager, pay an artist for nights vacant." Plaintiff's letter, torn up, was returned in the envelope. Plaintiff wrote again, and defendant replied reiterating that he did not pay salaries for vacant nights, and added that if plaintiff had behaved differently he would have paid him for the vacant nights out of charity. The money was not due, and; therefore, could not be paid, defendant added, and also said that he had nothing to do with the plaintiff's letter being returned. He concluded: "I am pleased to say I have a very much better company than before, both in talent and breed. I was delighted to drop such cattle as I had at Mansfield. If you think you have money due to you, why not try the law? Any further correspondence will be treated by my solicitors." That, said counsel, was the plaintiff's answer to his application for the £2 salary. He did not think there would be any dispute about the facts of the case.

Judge Bray called attention to the clause in the agreement which stated that no salary could be paid for any engagement when the artists did not perform.

Mr. Lever: That is the only difficulty I have to deal with in this case.

The Judge: Of course, if there was a special agreement that is another matter.

Mr. Lever said he would submit that even under the contract plaintiff was entitled to the salary, apart from any special agreement. They could not put upon the clause such a wide interpretation as, for instance, that the manager should be able to say, "I have a friend of mine who would like to perform this part. You go and sit in the stalls. You are not going to perform; therefore I shall not pay you any salary."

Mr. Gardom, giving evidence, was asked by the judge about the three nights he did perform at Wolverhampton, and replied that defendant had paid him for those.

Mr. Lever: Were you ready and willing to perform those three nights at Wolverhampton on which you did not perform?

Plaintiff: Quite.

Cross-examined by Mr. Calvert Smith, for the defendant, plaintiff said he understood the clause referred to provided for illness or refusal to perform on the part of the artist.

Mr. Smith: Supposing you found the theatre closed down through the bankruptcy of the manager, would you expect to be paid then?

Witness: No, but I should for any reason over which defendant had control.

I put it there was never any promise to pay you for those three nights?—There was.

Were you threatening to strike at Mansfield?—There was some talk about it during the performance on Friday night, but it was not with respect to the three nights at Wolverhampton, but with regard to the salary for that week.

Re-examined upon this matter, plaintiff explained that a promise had been made to pay on the Friday, and that was not kept.

Miss Ethel Saville said she was present with the company when the interviews spoken of took place, and also when the notice was given.

Mr. Lever: Something was said about quarter day, September 29?—Yes; Mr. Carlton said he had dividends, but not ready money. He said something about £5,000 in Maypole shares and Lyons, I think he said. He said he had no ready money, but would pay it to us after quarter day.

Mr. Smith: I put it there was no new arrangement when you left Wolverhampton?—

Yes, there was an arrangement that we should go on to Mansfield and play there the week, and then be paid for the three nights we had not played. The money was to be paid either at Mansfield or be sent to us after quarter day. She agreed that if plaintiff won she expected to be paid herself for the three nights.

Fredk. Kay, an actor, also a member of the company, corroborated the evidence in regard to the new arrangement to go down to Mansfield, and be paid both for Mansfield and the other three nights.

Cross-examined, witness agreed that he, too, expected to be paid for the three nights in the event of the action being successful.

Mr. Smith: Do you suggest why Mr. Carlton should waive the agreement which he had got?—No, I do not.

It would be an act of generosity?—There is no generosity about it. He agreed to pay us.

In the agreement he said no salary is to be paid for any occasion when the artist does not perform, whatever the cause of that non-performance. You did not perform at Wolverhampton three nights during that week?—It was not our fault; it was his.

Defendant, giving evidence, explained that, owing to the war, business was exceptionally bad. They tried to make as big a splash as possible, and they went on to Wednesday, but it was so terrible that the proprietor and he immediately agreed to close down. He called the company into the dressing-room and explained that they were not showing any more that week, and that the lessee and the proprietor had agreed to close down. He also said that if anyone would rather not go to Mansfield would they let him know, as he had arranged with the manager there, who had agreed to release him if he liked. "They all said," continued defendant, "what about the three nights' pay?" and I referred them to the contract, and explained to them that they were not entitled to be paid for those." He was asked if he would pay a full week's salary on the Friday night, and he replied that certainly he would.

Defendant denied that there was any arrangement that the company should be paid for the three nights at Wolverhampton upon which they did not perform. While at Mansfield the proprietor told him that, if he took his advice, he would not pay the company on the Friday as usual, and that he (the proprietor) had heard from the stage hands that they were going to strike, and demanded payment for the three nights they had not worked. Accordingly, he took the proprietor's advice. On Saturday night he paid them after the performance.

Mr. Smith: You have heard it given in evidence that you said you would pay after quarter day?—I did not say so. Systematically all the time I denied their right to payment for those three nights. He had a private conversation about the matter with Mr. Gardom on the Thursday.

Mr. Lever: On the Thursday you had told them that the tour was closed?—Not the tour.

Did you tell the company it was closed?—No, That is not true.—I could not close it.

Did you have a conversation with Mr. Gardom?—Yes, I did.

And did you ask his advice on the position?—No; I asked him no advice at all.

Asked why he asked Mr. Gardom to come and see him, defendant replied that he thought Mr. Gardom owed him an apology for having suggested that it was improper for him to take out a company unless he had or was willing to risk at least three weeks' salary.

Mr. Smith, on behalf of the defendant, referred to the clause which said that no salary was to be paid for any occasion when

the artist did not perform, whatever the cause of the non-performance, and pointed out that there was no condition in the clause which made it refer only to failure on the part of the artists.

Judge Bray: Do you say that it applies when there is no performance at all?—Yes.

His Honour: I should strongly advise him to alter that clause, then, if he means that.

Mr. Smith: I am told it has been altered to this form as a result of a previous action.

His Honour: Then I don't think he has got it right yet.

Judgment was given for the plaintiff.

WAGNER v. SWEET.—BREACH OF CONTRACT.

The Under-Sheriff of Middlesex (Mr. A. G. Rushton) and a jury sat at the Middlesex 26 Guildhall to assess damages in an action brought by Mr. Harold Wagner, actor-manager, Ashford, Middlesex, against Mr. Jess Sweet, proprietor of the Bijou, Bexhill-on-Sea, for breach of contract.

Mr. F. W. Boney, for plaintiff, said that a contract was entered into between Mr. Sweet and Mr. Harold Wagner and Miss Ada Tilley, who ran a theatrical company known as the Tilley-Wagner Sketch Company. Under the contract, which was dated July 29, 1915, the plaintiff undertook that his company should perform at the Bijou, Bexhill, for four weeks from Monday, August 16. There was an option, which was exercised by the plaintiff, to extend the engagement for a further two weeks. Mr. Wagner's remuneration was to be 52½ per cent. of the gross receipts, and there was a guarantee that Mr. Wagner and Miss Tilley's share should not be less than £22 10s. per week.

The company started playing on August 16 and played for one week. They did not do very well, however, although the performances were quite a draw. The reason that good business was not done was, according to defendant himself, due to the fact that the troops which had been at Bexhill had been moved from the district. Defendant closed the theatre at the end of the first week, and the result was that the plaintiff and his company were out of employment for five weeks.

Giving evidence, Mr. Harold Wagner said that he was paid £22 10s. at the end of the first week, very reluctantly. The profits were not sufficient for him to receive anything more. He had given notice to exercise the option to extend the engagement by two weeks. After the theatre was closed, he endeavoured to get engagements elsewhere for the remaining weeks, but was unsuccessful. His expenses amounted to £12 a week.

The jury assessed damages at £43 10s.

HALSEY AND PECKHAM v. LOWENFELD.—THE RENT OF THE PRINCE OF WALES'S.

Before Mr. Justice Ridley, in the King's Bench Division, Messrs. W. J. Halsey.

29 and A. W. Peckham, trustees for Miss Sybil Etonia Bruce, daughter of the late owner of the Prince of Wales's, Mr. Edgar Bruce, sued Mr. Henry Lowenfeld, the lessee, claiming £1,500 as three months' rent of the theatre. Mr. Lowenfeld is said to be now in Austria. Messrs. Frank Curzon and J. H. Leigh were third parties in the case, and Mr. Lowenfeld claimed an indemnity against them as sub-lessees, but they denied any liability. Mr. Lowenfeld's defence was that he was an alien enemy, and that when war broke out his liability was either abolished or suspended.

Mr. Rose Innes, K.C., for the plaintiff, said that the claim was for the rent for June, July, and August, 1915, at £500 a month, the annual rent being £3,000, payable in twelve monthly instalments in advance. The lease was granted to Mr. Lowenfeld by the late Mr. Edgar Bruce in March, 1896, and it expired on December 24, 1919. Mr. Bruce died on April 9, 1901, and he appointed the two plaintiffs as his executors. They held the property for his daughter, Miss Sybil Etonia Bruce, who, however, had assigned it to them. The rent fell into arrear in June this year, and Mr. Lowenfeld's defence seemed to be that he was an alien enemy, and therefore ought not to pay his debts. Messrs. Curzon and Leigh were made third parties by Mr. Lowenfeld because he assigned the lease to Mr. G. W. Lederer, and it eventually came through Mr. George Edwardes to Mr. Leigh, and then to Mr. Curzon. Mr. Lowenfeld said that he was entitled to an indemnity against them, while they said they were liable for nothing of the sort.

Mr. Herbert Hart, K.C., for Mr. Lowenfeld, said the latter was a friendly Pole who spent the greatest part of his life in this country, and was engaged in large business enterprises which were household words. He became closely identified with the feeling and sentiment of English people.

His Lordship: If he is a friendly Pole, how can he be an alien enemy?

Mr. Hart: Because he is a subject of the Austrian Empire, and has estates there, and has actually been in Austria since the outbreak of war.

Miss Margaret Frances Jane Lowenfeld, the defendant's daughter, said that she was a natural-born British subject, as also was her sister, Miss Helena Lowenfeld, who practised as a doctor. Her father had estates at Chrzanow, in Galicia. He came to England in 1881, and remained there until 1912. He built and owned the Apollo. She held powers of attorney executed by him in Vienna.

His Lordship: That would make him an alien enemy according to law.

Mr. Hart submitted that Mr. Lowenfeld's liability under the lease was either abolished or suspended on the outbreak of war, and that it was against the policy of the law that there should be any communications between alien enemies and citizens of this country, even if it would be for the benefit of the latter. As to his claim against the third parties, he could not succeed unless he was held liable to the plaintiffs.

Mr. Pollock, K.C., on behalf of Mr. Curzon, submitted that there was no case for him to answer.

Without calling on counsel for Mr. Leigh, his lordship gave judgment. He said it was contrary to reason that the defendant Lowenfeld, as an alien enemy, should be entitled to say that because the amount was due for 1915, during the War, therefore he was not liable. He could be sued, and was entitled to set up a defence, but he had no right to set up third-party proceedings. The plaintiffs were entitled to succeed, and he gave judgment against Mr. Lowenfeld for the sum claimed with costs.

A stay of execution pending an appeal was granted.

DECEMBER.

DALLENDER v. BAXTER AND BOYD.—REHEARSAL ABSENCE.

At the Bloomsbury County Court Judge Bray again had before him the claim of Winifred Dallerder, of Fanholme Road, West Kensington, against Messrs. Baxter and Boyd, revue proprietors, for £4 salary in lieu of

notice. At the previous hearing the plaintiff said that she was absent from a rehearsal on account of illness, and that when she presented herself at another rehearsal she was refused admission. She said that she was unwell, and had announced her inability to attend the rehearsal. The defendants' manager said the information was in no way brought to his notice. Judge Bray adjourned the case for further evidence.

Miss Lindsay, called by the plaintiff, said they were all absolutely ill, as they had rehearsed in the revue, *The Love Birds*, on the Sunday. They rehearsed up to eleven o'clock. They were all in the room and they were all done up, and said they would not be well enough to rehearse on the following day.

The witness, in reply to Mr. Galbraith, the defendants' manager, said she was under notice, and that was because she refused to go to Dublin. The dress rehearsal was on the Sunday night, and it was, she thought, from six o'clock until eleven o'clock. They all fell ill through rehearsing and hanging about. She heard the plaintiff say that she would not be able to attend the following night, but she could not say whether it came to the notice of anyone in charge.

The Judge: Did you know she was unwell at the time?—Yes.

Two other witnesses spoke as to the girls being tired, and said the plaintiff was dead-beat.

Mr. Galbraith said the plaintiff had been guilty of insubordination, and he would not allow her to come inside the stage door. No intimidation had been received that she was unwell. He pointed out the rules in the contract.

Judge Bray asked plaintiff's solicitor for the contract, and the defendant's manager pointed out that the paper produced was not a stamped one, and the original should be produced.

Judge Bray: That is not putting in an agreement. We have got beyond that.

Defendant called a witness, who said that no notice was given by the plaintiff that she was unwell.

Judge Bray said he was satisfied that the plaintiff was not in a position to go to the rehearsal, and although it was, unfortunately, the defendants were not justified in dismissing her. He agreed that the plaintiff was "dead-beat," and unable to attend. He gave judgment for the plaintiff, with costs.

GRATTAN v. EDELSTEN.—"BUYING A GUN" IN AMERICA.

In the King's Bench Division Mr. Justice Scrutton began the hearing of an action in which Mr. Harry Grattan sought to recover damages from Mr. Ernest Edelsten, agent, in respect of the defendant's alleged negligence and breach of duty as the plaintiff's agent for arranging the production in America of an unpublished dramatic sketch, entitled *Buying a Gun*, and for alleged breach of copyright.

Mr. Hawke, K.C., for the plaintiff, said that defendant undertook to introduce in America the sketch *Buying a Gun*. In the early part of July, 1912, at an interview between the plaintiff and the defendant, the latter, continued Mr. Hawke, agreed orally to act as Mr. Grattan's agent to produce the piece. Counsel's contention was that the sketch was only given what was called a "try out" in Newark, New Jersey, by a Mr. Joe Hart. Mr. Grattan claimed that this experimental performance had had a bad effect upon his sketch. He might have a great difficulty in placing the piece in America, and he might not get the same price for it.

Mr. Harry Grattan, giving evidence, said that he wanted the piece properly introduced in America by a competent company. At an interview with the defendant he handed over a letter, which he had now lost, containing the terms of the arrangement. It contained a stipulation for £100 down and £1 for each and every performance. As regarded the agreement, this was with Mr. Edelsten personally.

The hearing was continued on December 7, when Mr. Bert Coote gave evidence. Mr. Coote said he thought that a "try out" of such a successful sketch as *Buying a Gun* would have the worst possible effect on it. It should have been produced at a good house, said Mr. Coote, and the man engaged to play Mr. Huntley's part should be as near as possible of the same peculiar type of comedian as Mr. Huntley.

In cross-examination by Mr. J. B. Matthews, K.C., Mr. Coote said he was quite ready to admit that a success in England was not always a success in America, and that was why the author's rights should be protected.

Mr. Matthews said he did not intend to uphold Mr. Hart's action in the matter, but he did say that Mr. Edelsten was not to blame. He was no party to the production of the sketch as a "try out," and was surprised to hear that it was to be put on under such circumstances. Mr. Hart was liable to pay Mr. Grattan the royalties for the production.—Mr. Edelsten agreed to that—but the defendant repudiated the suggestion that he was to blame for the way the sketch was produced.

The defendant explained that when Mr. Joe Hart was in England in 1913 Mr. Grattan was quite willing that that gentleman should produce the sketch on certain conditions. Mr. Grattan agreed to accept £1 a day instead of £10 a week.

"What did you do for your 10 per cent. commission?" asked his Lordship.

"Oh," said the defendant, "introduce Hart to Grattan, and vice versa, and see to the forwarding of the manuscripts. I saw Hart in America."

Mr. Harry Vernon said that eight of his productions had been produced in America. It was usual out there to "open" with places like Newark to see how plays would "take" before presenting them at the bigger cities. When they were not sure of the material a "try out" took place, and that procedure, he thought, in no way injured the value of the sketch.

His Lordship said he thought that the plaintiff did employ the defendant to produce his sketches, and by allowing the sketch to be presented as a "try out" the defendant had done something which he was not authorised to do. Judgment would accordingly be entered for the plaintiff for £65 and costs.

GEORGE GLENVILLE SENTENCED.—FALSE PRETENCES.

At the Old Bailey George Glenville, alias James, alias Benson, alias Watson, was sentenced to two years' hard labour. Prisoner, operating from Oxford Street, had obtained money by false pretences from young women offering them tuition in cinema acting, and in as many as six cases he had improperly assaulted young women. In 1906, under the name of Watson, the prisoner had been convicted of similar charges. He then carried on his fraudulent business under the names of Glenville and Elliston.

HALL v. DE BRUYN.—"KEEP YOUR SEATS."

At the Bloomsbury County Court Judge Bray had before him a claim brought by **14** a number of artists for salary and railway fares.

The plaintiffs were Misses Queenie Hall, Madeline Hall, Gladys Finch, Daisy Kennedy, and Gladys J. L. Wood, and they sued Mr. J. de Bruyn, of Regent Street, for £18 5s., arrears of salary due under a contract in May for appearance in a revue, *Keep Your Seats*, at Aston, and railway fares from Newcastle-on-Tyne. The case had been before Judge Bray, when judgment was given for the defendant. It was stated for the defendant that the person who made the agreement was a man named Isenthal, and that the defendant was only interested as far as supplying dresses, etc., and that there was considerable sums due to him. The plaintiffs urged that it was on the defendant's representation that they went to Newcastle-on-Tyne, and that some of them were compelled to borrow money to pay their fares back to London.

Judge Bray found that the plaintiffs had failed to establish their claim, and gave judgment for the defendant.

A few weeks ago an application was made by the plaintiffs for a new trial. When it came before the Judge on December 14, Mr. White, the defendant's solicitor, said that the defendant had placed everything in his hands, and he had come to the conclusion that there could be no answer to the claim. The revue was launched originally by a man named Isenthal, who had been interned, and he proposed that Mr. de Bruyn should join the company. In order to protect himself for the dresses and money he had lent he did so. In his efforts to protect himself he wrote certain letters which made himself liable. He had had no chance of doing otherwise, and he had made himself liable for the claim.

Mr. Hilberry, barrister, asked Judge Bray for judgment and costs of the two trials, which was given.

HELLIS v. MARGATE RENDEZVOUS, LTD.—BREACH OF CONTRACT.

In the Lord Mayor's Court, before Assistant Judge Jackson and a jury, a claim was made by Mr. Harry Hellis, comedian, of Walthamstow, against the Margate Rendezvous, Ltd., a company running a theatre in Margate, for £12 damages for breach of contract.

Mr. Beny was counsel for the plaintiff, and Mr. Kerr represented the defendants. The plaintiff's case was that in April, 1915, he entered into a contract with the defendants to perform at the Circus, Margate, for two weeks in September at £12 a week. In August he received an intimation from the defendants' manager to the effect that as there was little prospect of the Circus opening during the war the plaintiff should try and get other engagements elsewhere for the period of his contract with them. In consequence the plaintiff had sought other engagements, and had been successful in obtaining one at Whitechurch, Shropshire, for the week commencing September 6, but for the second week he had not been successful, and now claimed to be entitled to £12 damages from the defendants.

For the defendants Mr. Claude Carol Bartrum, theatrical and music hall agent, said he became manager of the defendants' Circus, which was a miniature White City, after the contracts had been entered into with the plaintiff. On June 5 the Circus closed, it being a failure owing to the bad times. He wrote to the plaintiff when he heard of his contract

asking him to try and fill up elsewhere. He (witness) also tried to secure him other engagements. Not hearing from the plaintiff he thought he had been unsuccessful. Had the plaintiff informed them he was going to lead them to their contract they would have been able to offer the plaintiff a side-show, which was a miniature theatre, with seating accommodation and lighting, and so have carried out their part of the bargain. If the plaintiff was entitled to any damages £12 would not be the right amount, because it would cost him something to transport his show from the last place of performance to Margate.

The jury found a verdict for the plaintiff, and awarded him £9 damages. Judgment was entered accordingly, with costs.

PLEWS v. ELDERTON.—POSSESSION OF A THEATRE.

Before Mr. Justice Bailhache, in the King's Bench Division, the case of *Plews and 14 Sons, Limited, v. C. Elderton* was heard.

Mr. Hogg said the action was to recover possession of an hotel and a theatre in Newgate Street, Bishop Auckland, which were let by the plaintiffs to defendant. Plaintiffs also claimed balance of rent due. The hotel, called the Theatre Hotel, was let for £700 on a yearly agreement, and the Eden Theatre was let at a yearly rent of £624. The rent for the theatre was £508 in arrear, but payments had been made, leaving £306 due.

Mr. Compston, for the defence, said, with regard to the hotel, there was a waiver of the forfeiture, and therefore plaintiffs were not entitled to recover possession. As to the theatre there was a forfeiture, but he counter-claimed for relief from it. Defendant had been struggling since the War with greatly reduced receipts, while his expenses had been going on. This had been brought about by the War, and he suggested that in considering relief from forfeiture the same considerations should apply as applied to the enforcing of money judgments during the War. Defendant had made contracts with people to perform until March 6, and if he had to give up possession of the theatre he would be forced to break all these contracts, and bankruptcy might be the result. If he were allowed to retain possession he would be able to pay the plaintiffs in time the whole or what was due.

After legal argument, his Lordship said there must be judgment for the plaintiffs for possession of the hotel and theatre, unless the defendant paid the £306 due in one month.

ANDERSON v. HYMAN.—BREACH OF CONTRACT.—A QUESTION OF CUSTOM.

Before Judge the Hon. W. B. Lindley, at Taunton County Court, Miss Anderson, a **16** variety artist, sued Messrs. Hyman, theatrical agents, of Birmingham, for £5 as damages for breach of contract, or for breach of authority.

Mr. C. P. Clarke, solicitor, of Taunton, appeared for plaintiff, and one of the Messrs. Hyman conducted the defendants' case.

It appeared from the evidence that Miss Anderson was playing at Plymouth on Saturday, September 4, 1914, when she received a telegram from defendants asking: "Are you vacant Monday next for Taunton? £5. Wire." She replied: "Can accept Taunton Monday next. Wire confirming." She received a letter confirming it. On the strength of these messages she contended that she received an unconditional engagement for £5 to appear at Taunton on the Monday. She went to the Lyceum, Taunton, where the manager (Mr.

W. B. Iles) refused to accept her, stating that Messrs. Hyman had no authority to engage her without his sanction. That being so, she sued Messrs. Hyman for wrongfully engaging her unconditionally when they had no authority to do so, and she claimed damages for loss of work. Messrs. Hyman did not dispute that this correspondence was on the face of it unconditional, but they pleaded what they stated to be a custom well known among variety artists, and this was that when the latter were offered an engagement by wire through variety agents it was their custom or duty in answering to state whether they had previously played in the town named.

Mr. Jack Williams, who gave evidence for the defendants, said the period over which this custom extended was twelve months in the case of large cities and towns, and two years in the case of smaller ones, Bristol, Birmingham, and Manchester being among the former, and Plymouth and Taunton among the latter, and that if artists accepted unconditional engagements, without disclosing this, they were liable to be rejected on the ground that they had appeared before.

Judge Lindley said the question for decision was whether this custom was proved by the facts of the present case. If the custom were set up the defendants must prove it, because there was nothing in the correspondence in any way to show that this engagement was otherwise than purely unconditional. There was no more reason why the persons engaging an artist should not ask: "Have you played in this town during 12 months?" than that the artist should say "Mr. — asked if he or she had played in the town during the 12 months." He (the Judge) did not say that the custom did not prevail. It might be usual with the Variety Artists' Federation, of which Miss Anderson was said not to be a member, but Miss Anderson, who had been acting for 20 years, distinctly said that she knew nothing of it. He (the Judge) must believe her statement. The custom was not proved to be binding on any member of the theatrical profession. Plaintiff was therefore entitled to succeed, and judgment would be for her for £5 and costs.

Mr. Hyman asked for leave to appeal, but the Judge replied that the custom was not proved, and he had to deal entirely with a question of fact. Leave would therefore be refused.

VICTORINE AND VENELLI v. PELTON— BREACH OF CONTRACT.

In the Lord Mayor's Court, before the Recorder (Sir Forrest Fulton, K.C.) and a jury, Mr. Joseph Stein and Mrs. Sophia H. Penny, music-hall artists, who in partnership act under the names of Victorine and Venelli, made a claim against Mr. E. G. Pelton, owner of music-hall sketches, for £30 damages for breach of contract.

Mr. Macaski was counsel for the plaintiffs, the defendant conducting his case in person.

The plaintiffs' case was that in October, 1915, the defendant engaged them to play at the Empire, Barnsley, for one week at £15. The plaintiffs, however, were not given the engagement, and as a result law proceedings were instituted. As a result of these being withdrawn, the plaintiffs accepted an offer by the defendant of four weeks engagements at £60 net, which were to be given between January and March. The defendant had only given the plaintiffs two engagements within the time, and they now sued for £30 damages for the defendant's breach.

The defendant said, when making the contract with the plaintiffs for the four engagements, he was under the impression he would be able to carry it out. Unforeseen difficulties

arose which made it impossible to obtain the engagements within the stipulated time. Offers of other engagements subsequently had been declined. The second contract arose out of an original contract for one week's engagement, which had to be cancelled through the neglect of an agent working for him at the time.

The Recorder said the defendant had broken his contract. A great many people had been unable to carry out their contracts owing to the war. The present case was undefended.

The jury found a verdict for the plaintiffs for £30, and judgment was entered accordingly, with costs.

BLISS v. CLENSY—BREACH OF AGREEMENT.

In the King's Bench Division, before Mr. Justice Shearman and a common jury, 17 Mr. David Bliss, variety agent, sued Mr. Cyril Clensy for damages for an alleged breach of contract. Mr. Clensy, who did not appear, denied the alleged breach.

Mr. Herbert, for the plaintiff, stated that he was a variety agent, and also a producer of revues. Mr. Clensy was a comedian, and the plaintiff sought to recover damages for a breach of contract against defendant for failure to appear in a revue produced by plaintiff. It was arranged that the revue should be produced at Devonport, and Mr. Clensy was engaged to take the leading part. He attended some of the rehearsals in London, but not the final rehearsals at Devonport. Mr. Clensy was with the company down to Thursday, November 20, 1914. On the next day he did not appear. The revue was to have been produced on the following Monday. The booking for the first week was £225. Fortunately, as a matter of luck, a manager named Newman, who had since died, was able to fill the breach excellently, although he had never appeared in revue before. The company were thus able to open on the Monday.

Continuing, counsel said that Mr. Paul Murray, booking manager to several halls, went down to see the revue prepared to book it at £250 a week, but when he found that Mr. Clensy was not appearing he declined to engage the company. There ought to have been a profit of £60 a week, but on the first week there was a loss of £5 10s. 1d., on the second a loss of £15, and on the next a loss of £20. Subsequently Mr. Newman shaped down into the part, and the revue was very successful. No one knew the reason Mr. Clensy did not fulfil his contract.

The plaintiff, giving evidence, said that the piece was first called *The New Revue*, but afterwards it was called *What a Game!* Mr. Newman, who took Mr. Clensy's part, had been a clerk in witness's employ, and he turned out to be quite a comedian. When the revue got into full swing some of the managers stipulated for Mr. Newman's appearance in the piece.

The jury returned a verdict for the plaintiff, awarding £100 damages.

Judgment was entered accordingly, with costs.

PESKIN v. RAY BROTHERS—COPYRIGHT IN A REVUE.

Mr. Justice Rowlatt had before him, in the King's Bench Division, an action by 18 Edward Peskin, trading as Edward George Pelton, Heath Lee, Amburst Park, N.E., against Ray Brothers, of the Regent, Salford, for damages for an alleged infringement of the copyright of the revue *Splash Me*. The plaintiff applied for an in-

junction to restrain the defendants from performing a revue *Some Splash*, which it was alleged was a colourable imitation of *Splash Me*. The defendants denied the allegations.

Mr. W. Whately, for the plaintiff, stated that the question which arose was whether or not the defendants were plagiarising the plaintiff's revue *Splash Me*. The main feature was a large tank of water on the stage, which had been copied in a revue produced by the plaintiff. Some time in 1913 the revue *Splash Me* was invented by Mr. George Ray and Mr. Turner. The revue was played at the Palladium and at various suburban halls. In March, 1914, Mr. Ray sold his share in the revue to Mr. Turner. Subsequently Mr. Turner and Mr. Harold Price assigned to plaintiff his right in the revue.

Henry Peskin, father of the plaintiff, formerly a veneer merchant, and now a revue manager, stated that he saw the defendant's revue at Salford. In the last scene nearly every word in the defendant's piece was taken from *Splash Me*. In this scene there were two comedians fishing, and the same jokes were used as in plaintiff's revue.

Counsel read a number of extracts from defendants' revue, which he contended were identical with the dialogue in plaintiff's piece. One joke by a comedian fishing had reference to "fish and chips."

Mr. Kerr (for the defence): Fish and chips had been used from time immemorial as a joke on the music hall stage.

In cross-examination the witness was questioned as to a joke by one of the anglers: "It is not a worm, but a drainpipe."

Mr. Kerr: That is also an old gag on the music halls.

Archibald Frederick Parnell, manager to the Variety Theatres Controlling Company, said he considered that the defendant's revue was a colourable imitation of *Splash Me*.

Mr. Justice Rowlatt: Is there any originality in the jokes as to the worm and fish and chips?

The Witness: There is very little that is original in production of these revues.

Mr. Walker, K.C., for the defence, stated that the material which made up *Splash Me* was of the stock order—it might be called classics. Some of the jokes were as old as the hills. The two most obvious scenes in a revue were the seaside and riverside. It was a most commonplace incident which afforded scope for diversions, and possibly formed the best excuse for some of the performers appearing in scanty attire.

George Ray, one of the defendants, denied that he had infringed the plaintiff's copyright.

In cross-examination witness said there were a number of pieces in which a water tank was introduced prior to the production of *Splash Me*.

Albert Levey, stage manager of the Balham Hippodrome, stated that water tanks were used in *Miss Paris in London*, *Come Over Here*, and *Mexico*. One of the jokes with regard to angling was used by Mr. Harry Tate.

Stanley Charles May, general manager of the Empire, Norwich, said that all revues were similar. In theatrical parlance, "they stole one another's ideas."

Harry Dudley, comedian, who had been in *Splash Me*, said that stock gags were used in the piece. Some of these had been handed down from their forefathers.

Allen Douglas Dunbar, manager of the Regent, Salford, stated that in *The Jolly Jack*, produced at the Empire Palace, Sheffield, seven years ago there was a water tank.

Leo Fritz, theatrical agent, stated that he had seen the two revues. They were both different, except the tank.

Mr. Walker: Have you known a tank used in any other piece besides those mentioned?—Yes, in *The Lovely Limit*.

William Powell, formerly the proprietor of the revue *The Lovely Limit*, stated that there was a water tank in that piece. He first saw Miss Kellerman five years ago in a tank scene. Miss Lily Smith and her sister had also appeared in a similar scene.

His lordship said that he should like an opportunity of comparing the manuscripts of the two revues.

Deferred judgment was delivered on November 26 as follows:—In this case the plaintiff is the proprietor by assignment of a revue called *Splash Me*, and he seeks to restrain the defendants from infringing his rights in his revue. It is said that what the defendants were doing was in breach of their covenant not to do anything to interfere with the play, which one of the defendants originally had composed, and had assigned to the plaintiff. There is no such thing as a covenant of this kind running with the play; and as no case is made out of an assignment of the benefit of the covenant under the Judicature Acts this branch of the case fails.

As to the claim for breach of copyright, the question is whether what the defendants have done is an infringement in substance of the plaintiff's play. The difficulty is that there is not any substance in the play itself—it is all so poor, and thin, and flimsy, and threadbare. Yet one must not take a personal view, but one must put oneself in the position of the audience; and undoubtedly there are large audiences in the less cultivated parts of London to whom this play is attractive; and that must be by reason of something that they see in it. There is no connected dramatic interest from beginning to end, but simply scenes loosely strung together and presented under a general name. The plaintiff's script is not much more than an outline, and the personality of the comedian largely goes to construct it; and it is not at all like a literary product, which depends on the exact phrasing. Stress was laid by the plaintiff on the resemblance of the third scene in the defendants' play to the plaintiff's play, and the third scene indeed ought not to be merged in the whole play, but treated as a separate part.

There is the wonderful tank to be considered. It is not the novelty perhaps that it is claimed to be, but one cannot copyright an idea of that kind, or the idea of having "beautiful bathing belles." What must be considered is the thing performed and the *mise en scène*, and no injunction can be granted merely on the ground that the tank was a novelty.

Reading through the third scene, it seems clear that the defendants' scene is practically the same as the plaintiff's. When one can point to anything that looks like a point, it is in the plaintiff's book. There are, for instance, the men fishing, where one puts the book into the ear of the other, and they make the joke "ear, ear," and so on. Mr. Ray said that he took it from *Splash Me*, and, in fact, there do seem to be three or four similar instances, too depressing to particularise, which are to be found in both cases. The plaintiff must succeed on this point.

As to the passing off, this is the opposite of infringement. Imitation is not the essence of passing off, but the offering of one's own goods as those of another. This case is very near the line. There seems to have been an idea at the back of the defendants' minds, in framing the play bill in the way that they did, to trade on the repetition of the word "Splash" in the plaintiff's play. But the charge merely turns on the circumstance that

the word "Splash" was used, and that the statement was made that the defendants' play was "the famous London seaside revue," when it had not been played in London. This appears to be mere puff, though the plaintiff construes it as an attempt to confuse the defendants' play with *Splash Me*. The case is on the line, but it does not seem that it crosses the line.

The result is that judgment will be given for the plaintiff, and an injunction granted, restraining the defendants from infringing the plaintiff's copyright in the third scene—the tank scene. The defendants will pay the costs.

Defendants obtained leave to appeal.

COTTRELL v. VAUGHAN—CLAIMS AGAINST AN AGENT.

Mr. Russell Vaughan, vaudeville agent, of Denman Street, Piccadilly, was the defendant in two actions at the Westminster County Court, before Judge Woodfall.

The plaintiff in each action was Mrs. Mary Alice Cottrell, of Gliddon Road, West Kensington, and in the first case she claimed from Joseph Emile Gence O'Brien, trading as Russell Vaughan, £25 and certain railway fares, which she alleged had been obtained from her by fraudulent misrepresentation.

Mr. Lever, instructed by Mr. Wm. Bevan, appeared for the plaintiff, and Mr. Wallington, instructed by Mr. W. H. Speed, represented the defendant.

Mr. Lever said the claim was for the cancellation of an agreement dated May 17, and for the return of £25. Plaintiff's case was that she was induced to enter into the agreement by fraudulent misrepresentation made verbally by the defendant. Plaintiff attended a performance at the Palladium, and there saw the three Langleys, three children, who, according to the programme, were "presented by Mr. Russell Vaughan." Later, plaintiff got into communication with defendant in respect of her daughter, Constance Mary Cottrell, whose stage name was Sylvia Leigh, and an agreement was entered into. According to that agreement defendant would take plaintiff's daughter for three years, and would find her twenty-four months' work in the first three years, the first eight months at £3 a week, the second eight months at £4 a week, and the third eight months at £6 a week, with an option for the defendant to extend the agreement.

The alleged fraudulent misrepresentations by which plaintiff contended she was induced to enter into the agreement were that defendant had a large number of music-hall engagements then open for the plaintiff's daughter; that he was proprietor of a musical trio in which she would have a part; that he intended to spend £50 in advertising plaintiff's daughter; and that he received from the Langleys £50 for advertising and introducing their daughters.

Mr. Lever suggested that defendant had no music-hall engagements then open for the girl in a musical trio; that he did not intend to spend the £25 on advertising; and that he did not receive £50 from the Langleys for introducing their daughters.

As to the railway fares which were claimed, counsel explained that according to the agreement plaintiff should pay her daughter's railway fare up to 10s. Engagements were obtained for Sylvia Leigh at Weston on June 21, and at Burnley on August 9, and the fares were £1 13s. and £2 0s. 6d., and she claimed those amounts, less 20s.

Plaintiff, giving evidence, said she had only seen two small advertisements of her

daughter in the stage papers. She admitted that there were complaints at Burnley that the girl could not be heard, but she characterised the complaints as untrue.

Mrs. Langley, of Huddersfield, the mother of the three Langleys, said she had never paid any money to the defendant for introducing or advertising her daughters.

Defendant denied that he ever made the alleged fraudulent misrepresentations, and said that he had spent about £15 in advertising Sylvia Leigh.

His Honour said it was an agreement on which there might be other litigation, and it was eminently desirable that the case should be settled between the parties.

After consultation it was agreed that the plaintiff should accept £12 10s., and the action be withdrawn, each party to pay their own costs. His Honour intimated that when the money was paid, he would cancel the agreement.

The second action was a claim by Mrs. Cottrell for £100 which she alleged she had been induced to pay to the defendant by fraudulent misrepresentation. She entered into an agreement dated July 22, and in accordance with the agreement she paid defendant £100. The money was for a share in the revue, *Some Girl*, which, she contended, plaintiff represented as his own, whereas he was only the licensee. On June 29, defendant wrote to the plaintiff saying that he was going to produce the revue, and stating that it cost just over £1,000. Having everything ready he was anxious to form a small private company, and he thought Mrs. Cottrell would invest in the company. He represented that he had £700 worth of shares, and had spent £300 on dresses.

Mrs. Cottrell, giving evidence, said that she understood that defendant was the owner of the revue, and not the licensee. She saw the word "lessee" on the agreement, but, not knowing much about those matters, thought the word had the same meaning as "owner." She would not have invested her £100 had she known that the defendant was paying £18 a week for the revue. She had since learned that he had leased it from Mr. Casson.

Mr. Wallington (cross-examining): You did not think you were buying shares in a company?—No!

You never thought you were getting shares in a company?—No! A share in the revue.

Witness said defendant told her it was an £8 a week investment, and she received £8 in respect of the first week's performance, but had received nothing since. She understood the revue would run for twenty weeks.

In re-examination, she said that if she had known defendant was simply hiring the revue at £18 a week she would not have put her money in it. She regarded it as an investment of £80 in the revue.

At this point, His Honour called counsel into his private room, and after a few minutes judge and counsel returned, and it was stated that at His Honour's suggestion a settlement had been arrived at.

Mr. Lever said: "I withdraw the suggestions of fraud in this case made against Mr. Russell Vaughan. I withdraw all the suggestions because, personally, I have been impressed more and more by the ignorance of my client on these matters, by her failure to appreciate the business side, and although she made these allegations in good faith, she was probably mistaken."

The terms agreed upon were that the particulars should be amended, so that plaintiff claimed weekly instalments of £8, for the twenty weeks which she understood the revue would run. She had received one instalment of £8, and His Honour suggested that the claim

should be for £152, and that the excess should be abandoned. Plaintiff had, in the judge's opinion, an unanswerable claim to the instalments.

Judgment was entered for the plaintiff for £100, with no order as to costs, and an order was made, by consent, that the £100 should be paid by instalments of £5 a month, and in default of any payment for seven days the whole amount to become due.

IMPROPER SONGS AT A MUSIC HALL.— MR. WALTER BELLIAN FINED £5.

At Birmingham, Walter Bellian, manager of the Empire Music Hall, was summoned **20** for permitting certain songs which were improper to be sung on December 14. The police prosecuted.

Three songs by Harry Champion were objected to. Harry Champion was called, and said he would not sing anything improper. He had sung the songs in London and in the provinces without complaint. "I am paid for making people laugh," he said; "not for singing hymns." He admitted that he sometimes changed the libretto to raise a laugh.

The Chairman imposed a penalty of £5, and said he hoped the management would be careful in future.

C. HALCROFT v. WEST END PLAYHOUSE (LTD.).—"OCCUPANCY AND POSSESSION" CLAUSE.

Judgment was given by the Second Division of the Court of Session in an appeal **30** against a decision by the Sheriff in Glasgow in an action by Charles Halcroft, 3, Electric Mansions, Brixton, London, S.W., proprietor of the Three Royal Dreadnoughts, against the West End Playhouse (Ltd.), Glasgow, for £25 in respect of alleged breach of contract. On August 23, 1912, the plaintiff entered into a contract with the defendants by which the Three Royal Dreadnoughts were to appear at the defendants' playhouse in Glasgow for the week commencing March 3, 1913, at an agreed-on salary of £25 for the week. The following proviso was contained in the contract:—"Subject to the said theatre being in the occupancy and possession of the management." At the date of the contract the defendants' theatre, the West End Playhouse, was in course of construction. It was not completed until July, 1913, although it should have been opened in December, 1912. On January 30, 1913, the defendants, by letter dated December 17, 1912, cancelled the plaintiff's engagement, and offered to make every effort to

select another date. Delay, which occurred in the supply of steel material by the contractors employed by the defendants, was the cause of the defendants' theatre not being in the occupancy and possession of the management on the date of the engagement. The delay was owing mainly to the state of the steel market, produced by the coal strike, in the spring of 1912.

Sheriff-Substitute Mackenzie held that the delay in the construction of the theatre was not due to any fault on the part of the defendants; that the proviso quoted from the contract was operative in the circumstances to render the contract void as regarded the dates thereby fixed, as the theatre was not then in the occupancy and possession of the management in the sense of the proviso, and that the defendants were not in breach of the contract. Sheriff Millar, on appeal, upheld the Sheriff-Substitute's decision.

The Division adhered to the judgments in the lower Court.

The Lord Justice Clerk said the Sheriffs were right in finding that there was a completed contract, and that the delay in the construction of the theatre was not due in any sense to the fault of the defendants. The proviso must receive effect according to its terms. "Occupancy" was really entirely a question of fact; "possession" might partake both of fact and law. In his Lordship's opinion, the theatre was neither in the occupancy nor in the possession of the management at the date of the engagement. He did not think the Court were entitled to consider whether there was a representation or warranty given by the defendants that the engagement would be fulfilled. There were no averments upon record to that effect, but in any case, on the terms of the contract, the Court would not be justified in holding that there had been either a representation or a warranty.

Lord Dundas said that, as a matter of construction, the proviso covered the case before the Court. His Lordship did not think that upon the admitted facts the theatre could properly be said to have been March 3, 1913, "in the occupancy and possession" of the defendants. The word "possession" might have a legal, as well as an ordinary significance, but the word "occupancy," which was coupled with it, was one of ordinary and unambiguous import. He did not consider that the theatre was in any reasonable sense in the occupancy of the defendants at the date referred to.

Lord Salvesen concurred, though he thought the case was a great hardship to the plaintiff, because under the contract he was bound, whereas, according to the construction now put upon the contract, the defendants were not bound if in the fact the theatre was not completed at the time the plaintiff was to be engaged in it.

Lord Guthrie concurred in the judgment.

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